paleoseti

The magazine for Ancient Astronaut & Lost Civilizations research
ANCIENT TECHNOLOGIES, CULTURES AND ADVENTURE

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EISENGRUBER PUBLISHING

Letter from the Editor

Dear readers,

Welcome to the one year anniversary edition of PaleoSeti Magazine. It's time for a little bit of statistics and a re-cap. As of this writing, the magazine has been read 18265 times, by people from 65 different countries. To see the diversity of readers from all over the World and from many cultures is truly inspiring. I have been asked quite a few times if it would be possible to get the magazine in printed form, and if we could offer the magazine in different languages. Unfortunately, the logistics of such an undertaking would be beyond our means. We feel that the future of magazine publishing is electronic and digital. As much as we would love to present our magazine in different languages, I'm afraid we have to stick with English for the time being.

In this issue we take you along with us to Mexico. Our feature stories are in close proximity to each other on the map, although they are seemingly unrelated. The archaeological mega-site of Teotihuacan is shrouded in mystery and many discussions over the years were held about it. The other is the enigmatic Tilma of Guadalupe which many believers consider to be – quite literally – a gift from God. Its story began in the year 1531, and it keeps defying logical explanations – unless one considers an option that might be out of this world. During the examination of infrared photos of the Tilma, we found something really surprising.

But now I leave you to it, and hope you will have fun with this Spring issue of Paleoseti Magazine. As always, don't be shy and send us your own articles, thoughts and adventures regarding the Ancient Astronaut and Lost Civilization Theories. We are happy to give you a voice.

Sincerely Yours,

Herbert Eisengruber
Editor-in-Chief, *paleoseti magazine*

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Feedback and Contributions:
PaleoSeti Magazine welcomes feedback. We would love to introduce a "Letters to the Editor" section in our next issue. Please send your feedback to the above Email address. Please keep your feedback related to the PaleoSeti (Ancient Astronaut) and Lost Civilization Theories.

If you like to contribute an article to PaleoSeti Magazine, **please contact us at the email address above** including a short description of what your article will be about.
The articles in this issue do not necessarily reflect the opinion of the publisher.

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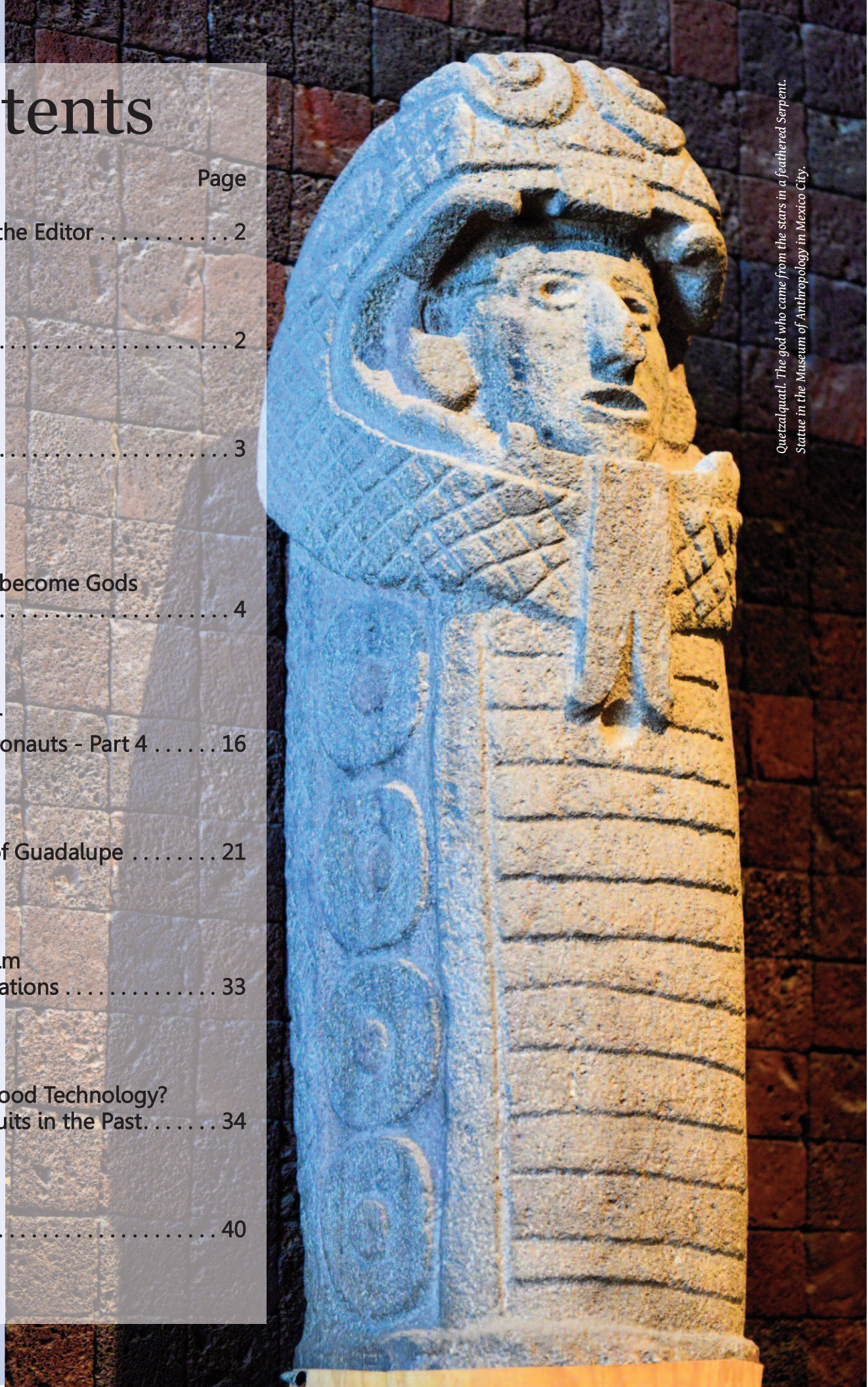


Quetzalquatl. The god who came from the stars in a feathered Serpent. Statue in the Museum of Anthropology in Mexico City.

Teotihuacan

Where Men become Gods

Part 1

"You can know the name of a bird in all the languages of the world, but when you're finished, you'll know absolutely nothing whatever about the bird... So let's look at the bird and see what it's doing - that's what counts."
— Richard P. Feynman

Article by Herbert Eisengruber

About 45 minutes North of Mexico City lies Teotihuacan, one of the largest archaeological complexes in the Americas. The "Pyramid of the Sun" is the biggest in the Americas. For many decades, the site has been a great source of mystery, interest and controversy, especially among researchers of the Lost Civilization and Ancient Astronaut theories, like myself. What is it about Teotihuacan that makes it so controversial? Why does it divide opinions so much?

The biggest misconception is that Teotihuacan is an Aztec site. Teotihuacan is much older. When the Aztecs came to the site, it was already abandoned centuries earlier. Many of the names like "Pyramid of the Sun", for example, are of Aztec origin, and nobody knows how the original builders of Teotihuacan named them. Archaeologists date its earliest beginnings to around 500-100BC depending on who you talk to or what you read, but like all sites in the Americas, dates like those have to be taken with a grain of salt as new finds come often to light and revisions are necessary. Especially in the Americas – where politics are sometimes more important than facts, if it comes to archaeology in many instances – official Archaeology "hangs on" to dates longer than they should. It is also not exactly known which people founded this amazing place. Wikipedia describes it as follows: *"The early history of Teotihuacan is quite mysterious, and the origin of its founders is uncertain. For many years, archaeologists believed it was built by the Toltec. This belief was based on colonial period texts, such as the Florentine Codex, which attributed the site to the Toltecs. However, the Nahuatl word "Toltec" generally means "craftsman of the highest level" and may not always refer to the Toltec civilization centered at Tula, Hidalgo. Since Toltec civilization flourished centuries after Teotihuacan, the people could not have been the city's founders." [1]*

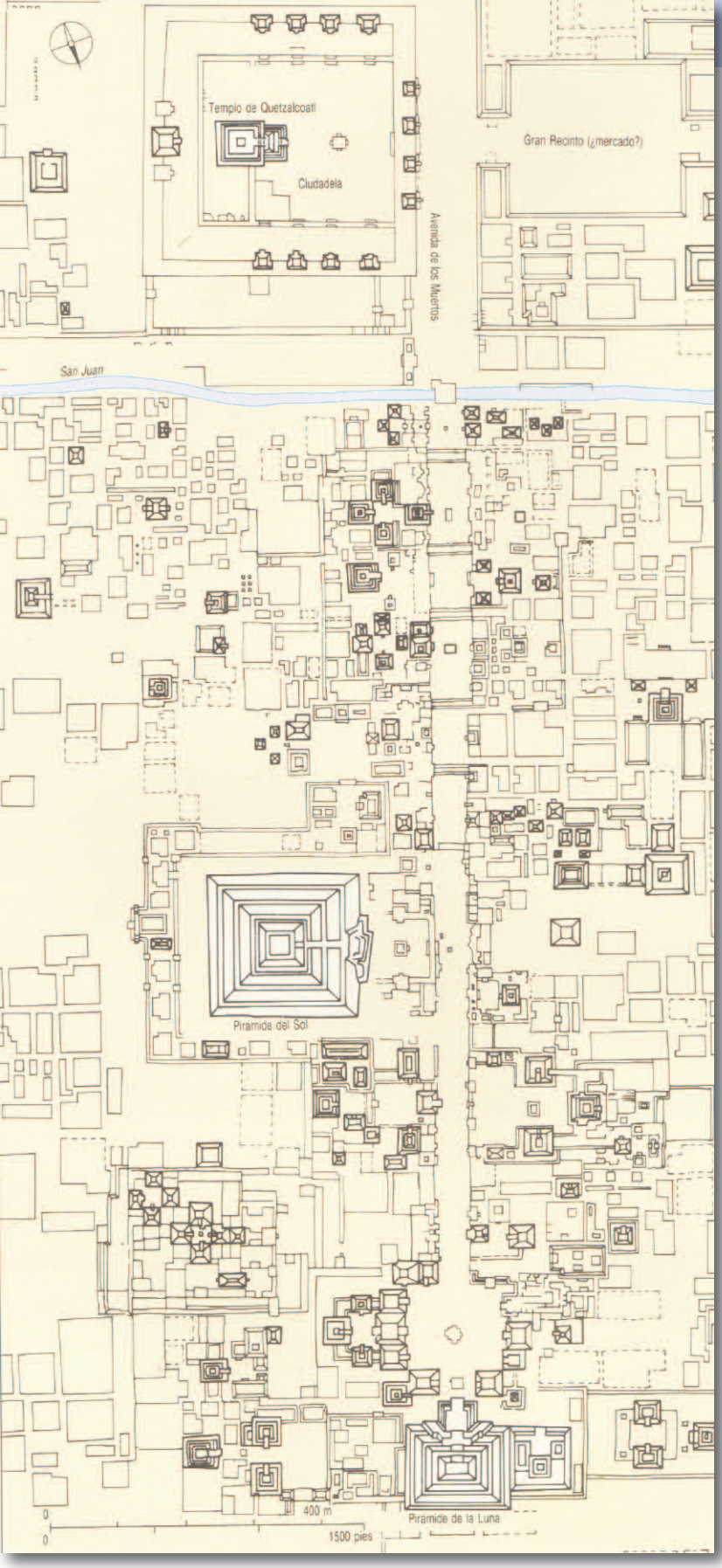


Photo 2: The layout of Teotihuacan in an unusual North (bottom) -South (top) view. Image source: Wikipedia

But this is not the only mystery of Teotihuacan, as we will see. The site has enormous scale, and it can be exhausting to visit it on a hot summer's day. It's highly recommended to come early in the morning to beat the heat and busloads of tourists. But even if you can't make it early, even large numbers of tourists usually disperse in the vastness of the site. My recommendation is to start your visit not at the main entrance, but further, to the slightly smaller Southwest entrance.

This entrance is closest to the Pyramid of Quetzalquatl (also known as Kukulkan in the Mayan World), the God of the "Feathered Serpent", which will be of great interest to us in one of the following issues of Paleoseti Magazine.

There are four major features in Teotihuacan which the casual visitor will immediately notice: The "Pyramid of the Sun", the biggest pyramid, the "Pyramid of the Moon", the second biggest and the "Avenue of the Dead", a 40m wide and 3km long "road" in the middle of the site. We will see later on that this isn't in fact a road as the name makes you believe.

What is also interesting here, at the Southwest entrance, is that you stand at the South of the "Avenue of the Dead" looking Northeast towards the end of the Avenue with the towering "Pyramid of the Moon".

Here you can see right away one of the amazing features of the Teotihuacan site. If you look at the "Avenue of the Dead" from South to North you will only see steps, leading up to the "Pyramid of the Moon". Please keep this in mind for now, I will come back to this later.

Astronomical alignments

It is undisputed that Teotihuacan was laid out according to astronomical aspects. It's the extent and precision that's controversial, and blows your mind once you look closer. Let's start at the "Pyramid of the Sun". Here an excerpt from Wikipedia:

"The orientation of the structure may hold some anthropological significance. The pyramid is oriented slightly northwest of the horizon point of the setting sun on two days a year, August 12 and April 29, which are about one divinatory calendar year apart for the Teotihuacanos. The day of August 12 is significant because it would have marked the date of the beginning of the present era and the initial day of the Maya long-count calendar. In addition, many important astrological events can be viewed from the location of the pyramid that are important in terms of both agriculture and belief systems of the ancient society.

Photo 3: Google Earth image of the layout of Teotihuacan. You can clearly see the 15.5 NE degree tilt of the layout. You can also see that the area of the Pyramid of Quetzalquatl is the largest by area in Teotihuacan, much larger in fact than the Pyramid of the sun

The pyramid was built over a man-made tunnel leading to a "cave" located six meters down beneath the center of the structure. Originally, this was believed to be a naturally formed lava tube cave and interpreted as possibly the place of Chicomoztoc, the place of human origin according to Nahua legends. More recent excavations have suggested that the space is man-made and could have served as a royal tomb. Šprajc, Ivan (2000). "Astronomical Alignments at Teotihuacan, Mexico". Latin American Antiquity 11 (4). p. 410. Recently scientists have used muon detectors to try to find other chambers within the interior of the pyramid, but substantial looting has prevented the discovery of a function for the chambers in Teotihuacan society." [2]

If you read up more about Teotihuacan, you will quickly notice that many texts dealing with Teotihuacan use very cautionary language. "May have been", "probably" and "possibly" are often used in its context. The reason for this is simple: Nobody knows for sure. What official archaeology seems to know "for sure" seems to be revised a few years later when new discoveries are made.

The interpretations of features of Teotihuacan started with the Aztecs, which – to say it bluntly – had no clue about it either. But many of their names, and descriptions stuck to this day.

One can spend hours just to describe all the different views and theories, past and present, just to find out that you end up just as confused as when you started.

Whenever a problem like this presents itself, I find it helpful to step back and just look at the big picture, the things that show up just by looking at them. I'm convinced that some sites – and Teotihuacan is certainly one of them – contain clear messages for future generations, messages that can be read and understood by rational thinking people, by a society that is advanced in science and technology.

Before we take that step, we have to look back into the known past and see what damage has been done by archaeological "reconstructions". If you know my website and my article about Tiwanacu and Puma Punku [3], you might be aware that I'm not a big fan of reconstructions. While they are certainly nice to look at, they are always done within "current knowledge", which archaeologists have a tendency to see as the "non-plus-ultra", just to

The Pyramid of the Sun as seen from two unusual perspectives.
Photo 4 (Top): Coming from the North East. The Avenue of the Dead is in front.
Photo 5 (Bottom): Now seen from the South West. On the left is the Pyramid of the Moon.
Photo by Beth Eisengruber

find out a few decades later that a new generation of archaeologists have been a lot smarter and – of course – know better. In the meantime, the "reconstructions" permanently destroy valuable evidence and make it a lot harder for future generations to draw their own conclusions. It's fine to do preservation work to conserve a site from further decay, but to reconstruct something to what "you think you know" at the moment is the worst thing anybody can do. That's why I collect as many pre-reconstruction photographs as I can. The older the photograph, the better.

Unfortunately the "reconstruction bug" didn't stop in Teotihuacan.

Leopoldo Batres (1852–1926) was an archaeologist who worked in Mexico at the beginning of the 20th century. Unfortunately, he erroneously mis-reconstructed the "Pyramid of the Sun" as we see it today, by adding a fifth step to the originally four step pyramid. Lost Civilization Theorist, Graham Hancock, called Bartres' restoration of the "Pyramid of the Sun" at Teotihuacan "grotesque vandalism", citing the removal and selling of a layer of sheet mica between two of the upper levels — mined from 2,000 miles away and used for an unknown purpose — removing the outer layer to a depth of more than 20 feet, and adding a fifth stage. Hancock argues that because scientific data might have been incorporated into many of the key dimensions, drastically distorting the original shape and size of the pyramid, had possibly deprived posterity of some of the most important lessons Teotihuacan had to teach [10] and [11]. Keeping that in mind, we can proceed with a closer look at the site.

I am convinced that if the original builders of Teotihuacan wanted to leave messages for future generations about significant events they witnessed or simply wanted future generations to know, and I'm sure they would anticipate a certain degree of destruction and alterations in future times in their plans.

So what do we know for sure of Teotihuacan?

1. The layout of the site and the relation between the buildings. No matter how good or bad reconstructed buildings or walls are, the overall layout never changes.
2. Type of construction. Teotihuacan is not a megalithic site with gigantic stones. Sites like that are more prone to erroneous reconstructions as it is easier – and cheaper – to put a wall back in the wrong place with traditional masonry techniques.
3. How the site is embedded into the surrounding landscape. This is very often overlooked in archaeological research.
4. Teotihuacan has four very outstanding elements.

- The afore mentioned "Pyramid of the Sun", the biggest in Teotihuacan. One very interesting feature is that the length of its base is almost exactly that of the Great Pyramid of Kufu in Giza, Egypt.
- The "Pyramid of the Moon" at the Northeast end of the "Avenue of the Dead". Depending on where you stand and how you see it, this could be the end or the beginning of the "Avenue of the Dead".
- The "Avenue of the Dead", an over 3km long axis literally central to the site. I'm deliberately avoiding calling the "Avenue of the Dead" a road or avenue because it is not, read on to know why.
- The temple complex of Quetzalcoatl at the southern end of the "Avenue of the Dead". This complex is given less attention to visitors, but is an important piece of the puzzle.

The Avenue of the Dead

Let's have a closer look at the "Avenue of the Dead". One thing right from the start: The layout of this feature is an architectural masterpiece, second to none in the World. Yet, few people really know about the details that make this so mind boggling. Official descriptions hardly mention them, and there are quite a few models in different museums that fail to replicate them. So most casual visitors miss this during a visit to Teotihuacan.

In the beginning of this article, I mentioned that if you enter the site on the southern entrance and look North

Photo 6. Photo by Beth Eisengruber

Photo 7: The Avenue of the Dead as seen from the south. All you can see here is the optical illusion of steps leading up to the Pyramid of the Moon.

towards the "Pyramid of the Moon", you will see the beginning of a road, and after 50m or so, it looks that there are only steps leading up to the top of the "Pyramid of the Moon". [Photo 7]

If you enter the site at the main entrance in the North and climb partway on the "Pyramid of the Moon" and look South, all you see is one solid road or avenue leading South. Not a step in sight. [Photo 8]

This optical illusion is absolutely breathtaking in its detail, and every visitor can check it out for themselves, yet few are aware of it and completely miss it during their visit.

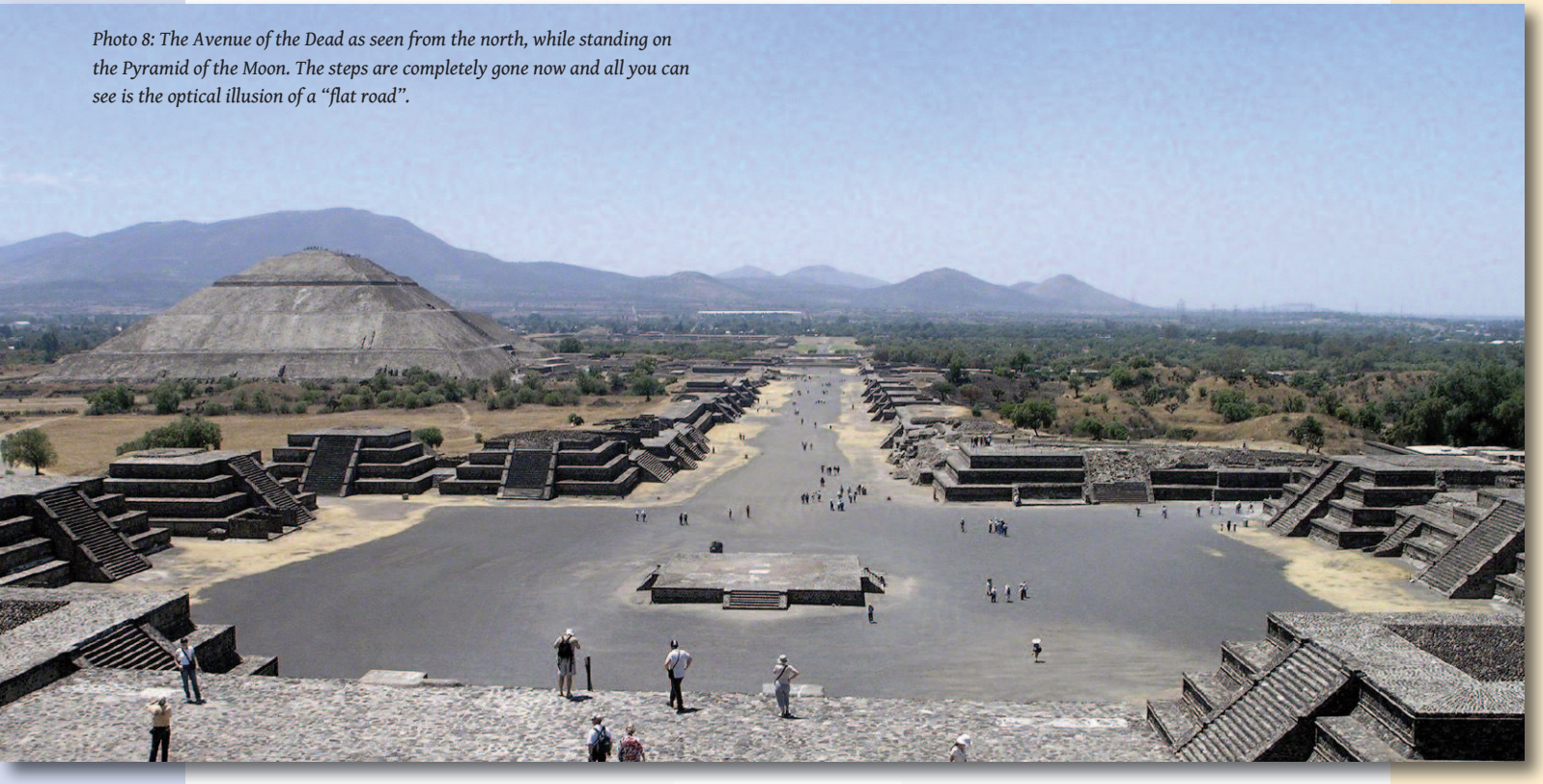


Photo 8: The Avenue of the Dead as seen from the north, while standing on the Pyramid of the Moon. The steps are completely gone now and all you can see is the optical illusion of a "flat road".

Sitting on the "Pyramid of the Moon" looking South, it looks like somebody could bring their bicycle and smoothly ride it down to the end. But this would not work. The "Avendue of the Dead" is in reality comprised of many steps and what looks like big empty swimming pools, one after another. Each of those pools is a bit lower than the other from North to South. To stay with the pool analogy, the optical effect here can indeed be compared with an "infinity pool" featured in some high end luxury hotels. And indeed, the interesting theory that the "Avenue of the Dead" was once filled with water, was brought forward from American researcher Alfred E. Schlemmer. He suggested that the water created a series of "reflecting pools" which in turn created a fantastic optical spectacle.

Water filled or not, the "Avenue of the Dead" is an incredible feat of engineering and shows that whoever is responsible for creating it, had fantastic knowledge of architecture, planning, mathematics and knew how to reshape landscape on a gigantic scale. Even with our heavy equipment nowadays this would not be an easy feat.

To me, the "Avenue of the Dead" is the central feature of Teotihuacan and is the key to unlock its mystery. Its axis is aligned exactly 15.5 degrees NW and everything in the layout of Teotihuacan follows this layout.

The Pyramid of the Moon

Although smaller than the "Pyramid of the Sun", the "Pyramid of the Moon" is just as interesting. In fact, I think this structure is more enigmatic as it is the key to understand the "Avenue of the Dead", described before. Only while standing on the "Pyramid of the Moon", the viewer can see the full optical illusion of the "Avenue of the Dead" "transforming itself" to a flat "road like" surface. It has to be mentioned that the optical illusion is only fully complete when you are standing on the second platform of the Pyramid. On our visit in January 2015, the second platform was not accessible to visitors anymore and – of course – no reason was given. I don't know if this closure was permanent or temporary, but this follows a worldwide trend to shut down interesting sites to the public.

It is also interesting that the "Pyramid of the Moon", how it presents now, covers a much older pyramid,

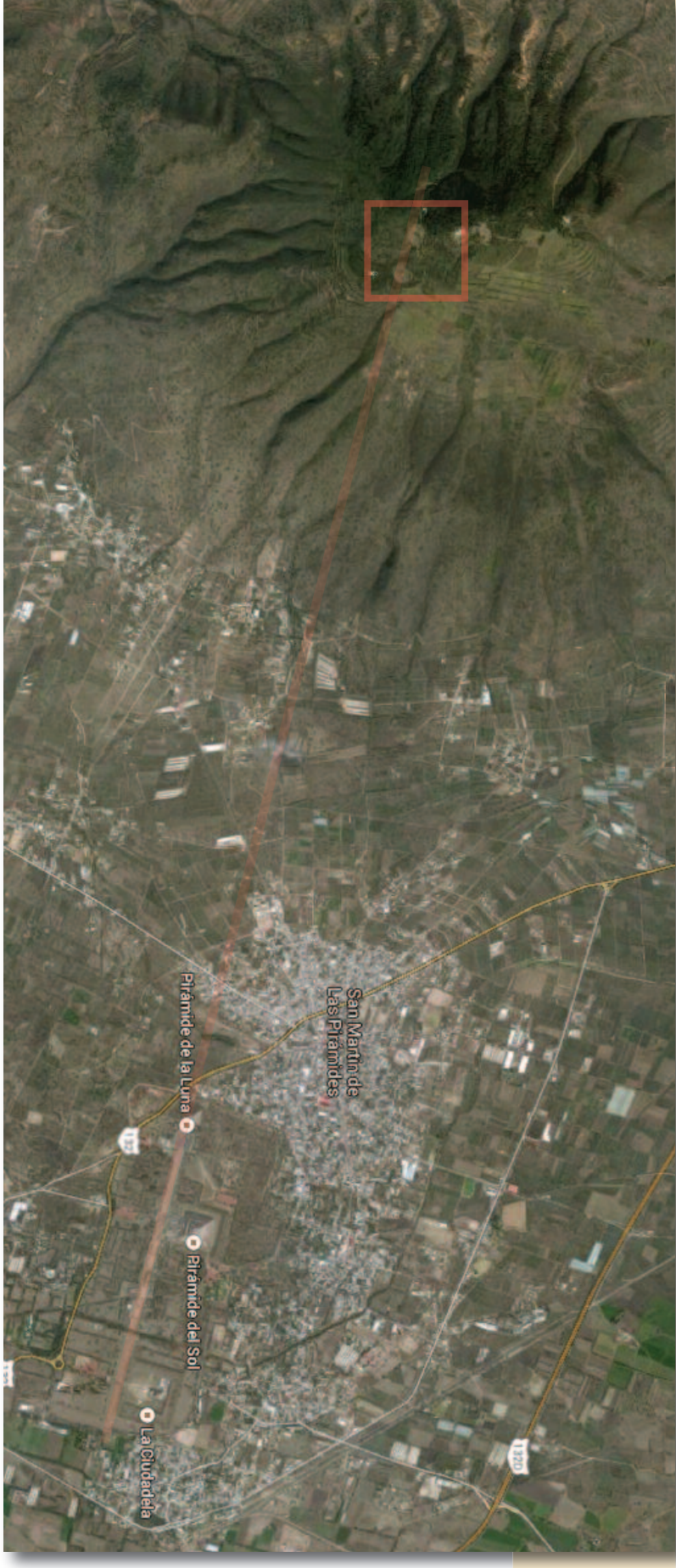


Photo 9: Another Google Earth shot, this time on a larger scale. Now you can see that the axis of the Avenue of the Dead leads directly to the Volcano 'Cerro Gordo'. If I draw an imaginary line (light red) towards the mountain, I can't help but notice two rounded features on top of the mountain where the vegetation has been cleared away.

Photo 10: The Pyramid of the Moon. Photo by Beth Eisengruber

which is older than the "Pyramid of the Sun". I would like to wager a bet that the height of this older Pyramid was exactly the height of the second platform of the pyramid we see today.

"The Pyramid of the Moon" also shows us that the site of Teotihuacan is carefully integrated into the surrounding landscape. This is something that is often overlooked in archaeology. Many archaeologists are purely focused on finds within, e.g. a temple complex, or in its close proximity, and it is easy to forget the "bigger picture".

You can see this bigger picture immediately if you stand at the southern end of the "Avenue of Dead" looking towards the "Pyramid of the Moon" [Photo 7]. The mountain called "Cerro Gordo", an extinct volcano, behind the pyramid looks like a direct extension of it, much like a natural "mega-pyramid" on the same axis of the "Avenue of the Dead". In a way, the "Pyramid of the Moon" mimics this mountain on a much smaller scale.

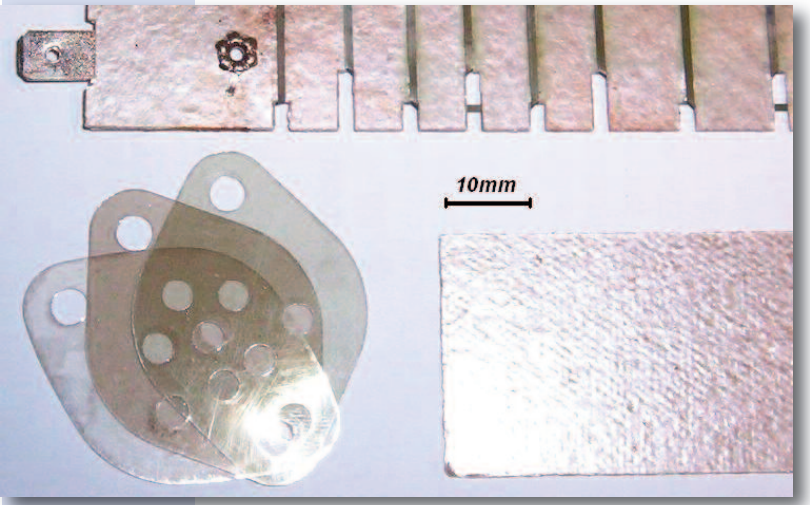
The use of Mica in Teotihuacan

If you are familiar with the Ancient Astronaut and Lost Civilization Theories, you might have heard about the "Mica Chambers" in Teotihuacan. If not, here is a brief overview: During excavations in Teotihuacan, an unusually high amount of mica was found in several places. The "Pyramid of the Sun" alone contained mica layers up to 30cm thick [2].

Mica itself is nothing special or rare, it's its properties that make it interesting. Wikipedia describes mica much better than I ever could: *"The mica group of sheet silicate (phyllosilicate) minerals includes several closely related materials having nearly perfect basal cleavage. All are monoclinic, with a tendency towards pseudohexagonal crystals, and are similar in chemical composition. The nearly perfect cleavage, which is the most prominent characteristic of mica, is explained by the hexagonal sheet-like arrangement of its atoms. The word mica is derived from the Latin word mica, meaning a crumb, and probably influenced by micare, to glitter."[5]* [4]

I will spare you the boring chemical formulas here, but mica is amazing stuff. Let's consult Wikipedia again: "... *The crystalline structure of mica forms layers that can be split or delaminated into thin sheets usually causing foliation in rocks. These sheets are chemically inert, dielectric, elastic, flexible, hydrophilic, insulating, light-*

Photo 11 (top): A Mica sheet. You can see the natural layers that the mica is composed of. Source Wikipedia
Photo 12 (bottom): Modern applications made from mica. It is used in many electronic components. Source: Wikipedia



weight, platy, reflective, refractive, resilient, and range in opacity from transparent to opaque. Mica is stable when exposed to electricity, light, moisture, and extreme temperatures. It has superior electrical properties as an insulator and as a dielectric, and can support an electrostatic field while dissipating minimal energy in the form of heat; it can be split very thin (0.025 to 0.125 millimeters or thinner) while maintaining its electrical properties, has a high dielectric breakdown, is thermally stable to 500 °C (932 °F), and is resistant to corona discharge. Muscovite, the principal mica used by the electrical industry, is used in capacitors that are ideal for high frequency and radio frequency. Phlogopite mica remains stable at higher temperatures (to 900 °C (1,650 °F)) and is used in applications in which a combination of high-heat stability and electrical properties is required. Muscovite and phlogopite are used in sheet and ground forms..." [4].

Amazing isn't it? Let's recap again: Mica is stable when exposed to electricity, extreme temperatures, light and moisture. It has "superior electrical properties" as an insulator, and it is used today in capacitors ideal for high frequency and radio frequency!

I don't know about you, but it sounds like this stuff requires a closer look if one is interested in the possibility of high technology in the past! One could say that all of this is a coincidence, and the ancients used mica because it was so pretty and transparent. But it looks like it was layered within the "Pyramid of the Sun". Nobody could see it. Did somebody know about the properties of mica and try to insulate the pyramid from outside influences. Or maybe the other way, insulate the outside from what was going on inside the pyramid?

But the pyramid was not the only place in Teotihuacan where mica was found. About half way from the temple of Quetzalquatl to the "Pyramid of the Sun", lies an unmarked series of buildings. No signs, or markers will guide the visitor here. But yet, hidden away here are some very intriguing features. I first read about this in Erich von Däniken's book "Der Tag, an dem die Götter kamen" [5], which is not available in English, unfortunately. There, on pages 249-256, he describes that he was shown mysterious chambers filled with mica layers. Photos in the book show him holding thin layers of very fine mica, which seem to be deposited in a small chamber locked away with heavy metal doors. In 2005, I visited Teotihuacan for the first time. I asked several guides and guards about the those Mica Chambers, but nobody seemed to know what I was talking about. There were no directions in von Däniken's book, and since the book was over 20 years old at the time, who knew if those chambers still existed, filled in or have been "reconstructed away". My wife and I strolled through the site, when we stumbled across the heavy metal doors of the chambers that I recognized from the 1984 book's black and white photos. The doorss were under lock and key with several heavy padlocks. The officials certainly don't want anybody to see what is under there, but by the looks of it, it is definitely important. I don't know any other publication that ever showed the surrounding area of these Mica Chambers, so enjoy photos 13 – 17. During our visit in 2005, there was a guard right nearby that closely watched all of our steps, but didn't answer any questions about the

Photo 13

Top: The surrounding structures of the Mica chambers. Here are also the entrances of a tunnel system around the chambers.

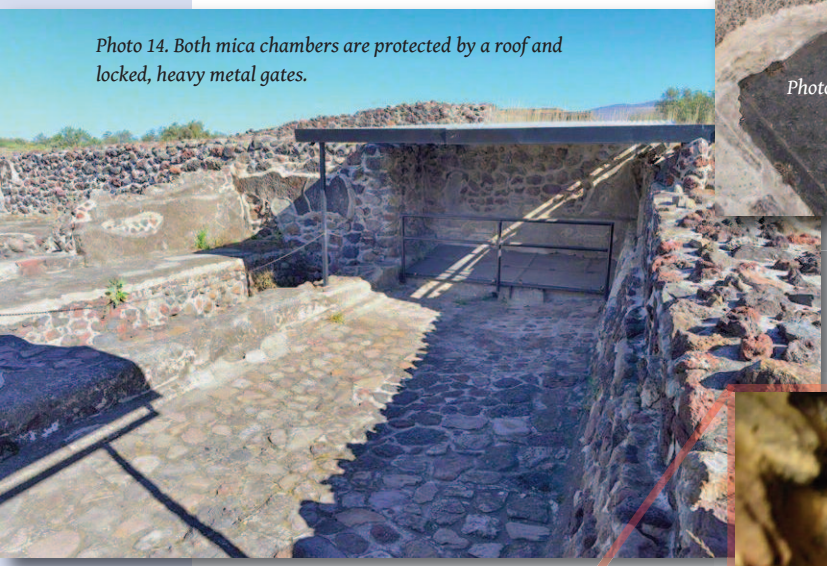


Photo 14. Both mica chambers are protected by a roof and locked, heavy metal gates.

Below (15): Here you can see the tunnel entrance under the chamber (to the right. Right (17): Inside the tunnel. The actual mica chamber is just behind the wall on the left. Note the restored concrete roof.

Photo 15

chambers. During our second visit in January 2015, it looked like most of the guards in Teotihuacan were replaced by "traveling street vendors" aka "harrasers".

The peculiar thing is that the "vendor" is placed strategically right here at the Mica Chambers, a place tourists don't really know about because of the lack of signage and other information. Hence, there are not a

Photo 16

lot of people around. Why a "vendor" would place himself here is beyond me, unless the "vendors" are in fact officially hired and double as guards. I tested this

Photo 17

"theory" by asking the vendor some questions about the iron doors, and what is under there. It immediately helped when we bought one of his jewelry items, and he told us about the Mica Chambers. Upon my question why they are locked and if there is a possibility that it could be unlocked to take photos, he told me a story that the doors had been put in place five years ago, because school kids tried to destroy the chambers. A flat out lie, as the doors have been in place

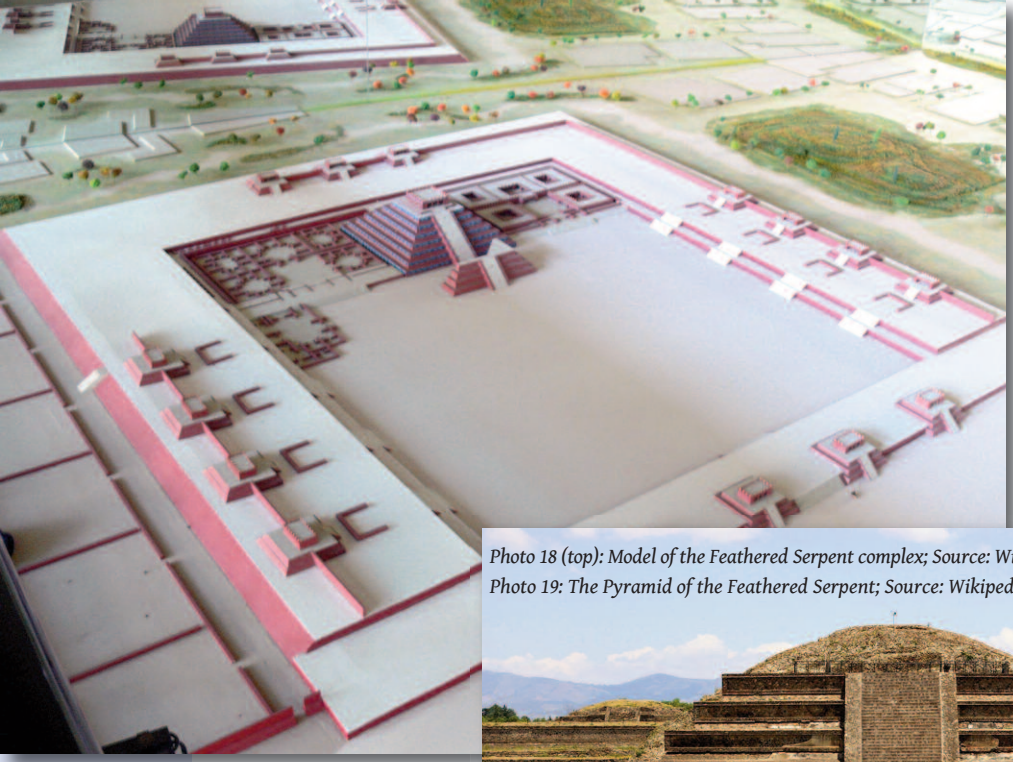


Photo 18 (top): Model of the Feathered Serpent complex; Source: Wikipedia; Author Wolfgang Sauber
Photo 19: The Pyramid of the Feathered Serpent; Source: Wikipedia; Author: jschmeling

since 1984 and have not changed since 2005. Unfortunately, we were unable to find anybody to unlock the lids for us, as apparently nobody seems to have the key. We will be back for this... What we did see during our visit in 2005 was that there are quite a few underground tunnels that surround those Mica Chambers. The entrance to those tunnels you can see in photos 13 & 15. In 2015, I had the opportunity to enter some of these tunnels to see what is inside. One can see that massive restorations have taken place here, with concrete columns holding those tunnels up. What did the archaeologists find down here? The Mica Chambers were obviously seen as an important find, worthy of protecting with secure, heavy doors with massive padlocks. Why are there no descriptions here to explain what needs to be protected here? Why do "vendors" tell a phony story about some kids trying to destroy the site, and that's why the doors and locks have been installed?

Nowhere at any point at the Teotihuacan site did we find any official information about the mica used here. Does the mica used in Teotihuacan raise too many uncomfortable questions because it strongly suggests a technical interpretation? It's also very interesting to note that the mica used in Teotihuacan comes from Brazil, which is at least 4000km away! [6]

The Temple Complex of the Feathered Serpent

The "Temple of the Feathered Serpent" is the fourth major complex structure in Teotihuacan. In consists of the actual "Pyramid of the Feathered Serpent", Teotihuacan's third largest pyramid, which is embedded into the "Ciudadela", a massive courtyard with walls surrounding the temple [Photo 18]. This complex is the biggest feature in Teotihuacan by area.

Photo 19. Detail of the Pyramid of the Feathered Serpent; Source: Wikipedia; Author: jschmeling

The "Feathered Serpent" was the most important deity in Mesoamerica. The Aztecs knew this entity also as "Quetzalquatl". The Maya of the Yucatan called this same deity "Kukulkan". Other tribes had different names, but they all mean the same deity and simply refer back to the "Feath-

Photo 20. The Feathered serpent. These depictions appear on numerous sites throughout mesoamerica.

ered Serpent". This "Feathered Serpent" was a deity with the ability to fly into the skies, as well as, move along the ground. Some of the ancient Mesoamerican cultures correlate the creation of the cosmos with the "Feathered Serpent".

Very recently – in April 2015 – amazing news had been announced: In a tunnel underneath the "Temple of the Feathered Serpent", substantial amounts of liquid mercury have been discovered [7]! This discovery is in line with other underground caves and tunnels, which have been found in recent years under other pyramids in Teotihuacan [8] and [9]. But the discovery of liquid Mercury brings the excitement to new heights. Why? Unfortunately, I have to leave you with a cliff hanger. Please stay tuned for more about this within the next two issues of Paleoseti Magazine.

To be continued in the next issue...

Final note: The official archaeological community always complains about Ancient Astronaut or Lost Civilization theorists not having "respect" for the archaeological community. Yet, nothing could be further from the truth, as no research would be possible without the great work archaeologists do every day all over the world.

But it seems that every question that we ask is considered to be an attack on the scientific community. Yet, we think every question contribute to scientific progress since questions are the essence of science.

Right at the main entrance to Teotihuacan one finds this officially placed sign: [Photo 21]

Let me ask the archaeological community this: Is this really the level you want to engage the public, which wants to know more about what really happened in our past? Is this what you think the ancient astronaut theory is all about? Is this how you answer uncomfortable but valid questions? Do you really think that this "Kindergarden psychology" is necessary to "educate" the public which you obviously think is stupid? You have time and money to put up this sign, but you don't have a single sign to inform the public about the important Mica chambers in Teotihuacan? All I can say is: C'mon, you are better than that!

Hay quienes creen que las grandes culturas antiguas fueron ayudadas por los extraterrestres. Dicen que sus conocimientos matemáticos y astronómicos son tan precisos, que no los pudieron lograr ellos solos. También, comentan que sin la tecnología moderna es imposible mover las grandes rocas con las que construyeron esculturas y edificios. Y afirman que recibieron el auxilio de los marcianos.
Pero...eso sería subestimar a nuestros antepasados y creer que no eran capaces de hacer maravillas. Lo cierto es que, si se organizan y se proponen una meta, los seres humanos tienen la capacidad de crear y construir cosas increíbles, como las que puedes ver en este lugar.
¿Pirámides hechas por marcianos? No, por humanos

Photo 21: Officially placed sign at the main entrance of Teotihuacan. "Public education" at its worst.

Footnotes and further reading:

[1] http://en.wikipedia.org/wiki/Teotihuacan

[2] http://en.wikipedia.org/wiki/Pyramid_of_the_Sun

[3] Eisengruber, Herbert; "Tiwanaco & Puma Punku - Mystery of the Andes". Paleoseti Magazine Issue 2, Summer 2014

[4] http://en.wikipedia.org/wiki/Mica

[5] Däniken, Erich von; „Der Tag, an dem die Götter kamen – 3114 v. Chr."; 1984 Bertelsmann Publishing, Munich

[6] http://www.world-mysteries.com/mpl_7.htm

[7] http://www.theguardian.com/world/2015/apr/24/liquid-mercury-mexican-pyramid-teotihuacan

[8] http://archive.archaeology.org/online/features/mexico/

[9] http://www.latinamericanstudies.org/aztecs/Teotihuacan-cave.pdf

[10] http://en.wikipedia.org/wiki/Leopoldo_Batres

[11] Hancock, Graham; „Fingerprints of the Gods" ; copyright 1995 Three Rivers Press

The Case for Ancient Astronauts Part 4

> ""When scientifically investigating the natural world, the only thing worse than a blind believer is a seeing denier." " — Neil deGrasse Tyson

Article by Herbert Eisengruber

Disclaimer: I'm aware that the thoughts expressed in this article are highly speculative. Nevertheless, I think the discussion about Generation Spaceships, and the problems and opportunities is interesting and valuable. The Generation Spaceship 'theme' was recently picked up in quite a few movies and TV programs [3, 4, 5], and it shows that there is a lot of interest in exploring the nuances of this theme.

After a break in this series in our last publication, we will pick up where we left off in Issue Three. There we took a closer look at some of the basic medical requirements that a society setting out to colonize or explore a distant planet would have to have. We established that such a society would have great knowledge in genetics, as they would have to cure diseases, manage plants for food and general agriculture. It is very conceivable that during a journey of a spaceship, lasting several generations (decades or even centuries), scientific research on such a massive vessel wouldn't stand still. Due to the specific nature of the needs in such an environment, this research would certainly be concentrated on the fields important to the survival and well-being of the population of the ship.

In this issue, I would like to share a few thoughts about a very tricky subject. A subject many scholars believe would be the downfall of any Generation Spaceship or society which has to live in a relatively confined, small space. Politics, Ethics and Religion, so they say, is humanities biggest weakness and our track record of wars, crime, racism, deceit and general ugliness towards each other, proves it.

And indeed, while I'm writing these words, a news ticker message runs in the background, that on a beach in Libya, dozens of people have been beheaded just because they were of Christian faith. The ancient city of Jerusalem, the 'religious melting pot of the World' as many people call it, where three major religions of the World converge, has been in a constant stage of unrest for hundreds of years with no end in sight, so it seems.

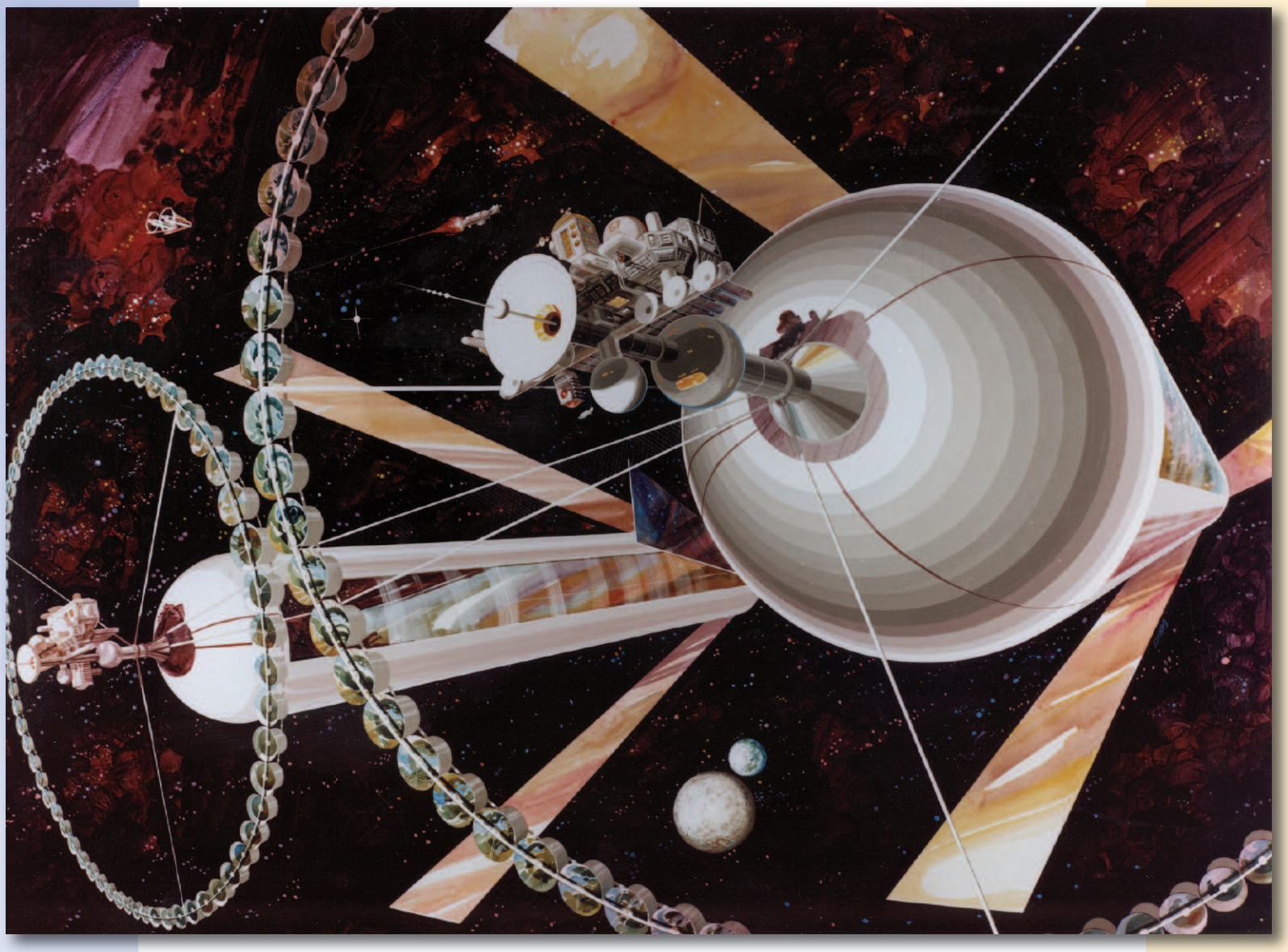
However, I'm sitting here in a cafeteria in Calgary, Canada, writing these words, and when I look up I see people laughing, chatting and interacting in complete harmony. Yet, those people all have different backgrounds. I see all kinds of skin color, hear different accents, languages and recognize all kinds of obvious religious backgrounds.

And guess what? Jerusalem is still standing! One of the most disputed places the World has ever known. Despite everything that went on there over the last centuries, people managed to live there, raise kids, run businesses and make it work. Somehow. If you think about it, nobody likes the alternative.

Since the World and its news agencies mostly focus on the negative aspects, we let small groups of fanatics dictate how the World is seen. Success stories about living together in the World are hardly ever told.

So let's conduct a thought experiment: How would a society that embarks on an epic trip, lasting perhaps several hundred years, present itself? What would politics look like? What ethics would they have to follow? Would there be religion(s) among them?

Of course, everything would depend on the size and features of the spaceship itself. But let's make it a bit easier for us; just for this thought experiment, let's assume money is not an issue, and our fictitious society has the technology to build such a Generation Space-



The O'Neill cylinder (also called an O'Neill colony) is a space settlement design proposed by American physicist Gerard K. O'Neill in his 1976 book The High Frontier: Human Colonies in Space.[1] O'Neill proposed the colonization of space for the 21st century, using materials extracted from the Moon and later from asteroids. [2]
Author: Rick Guidice NASA Ames Research Center; Source: Wikipedia

ship. In short, our society is able to build something that can sustain a community of at least 50,000 people for a long period of time, as the ship is fully self-contained and – at least theoretically – capable of sustaining their inhabitants for an indefinite amount of time.

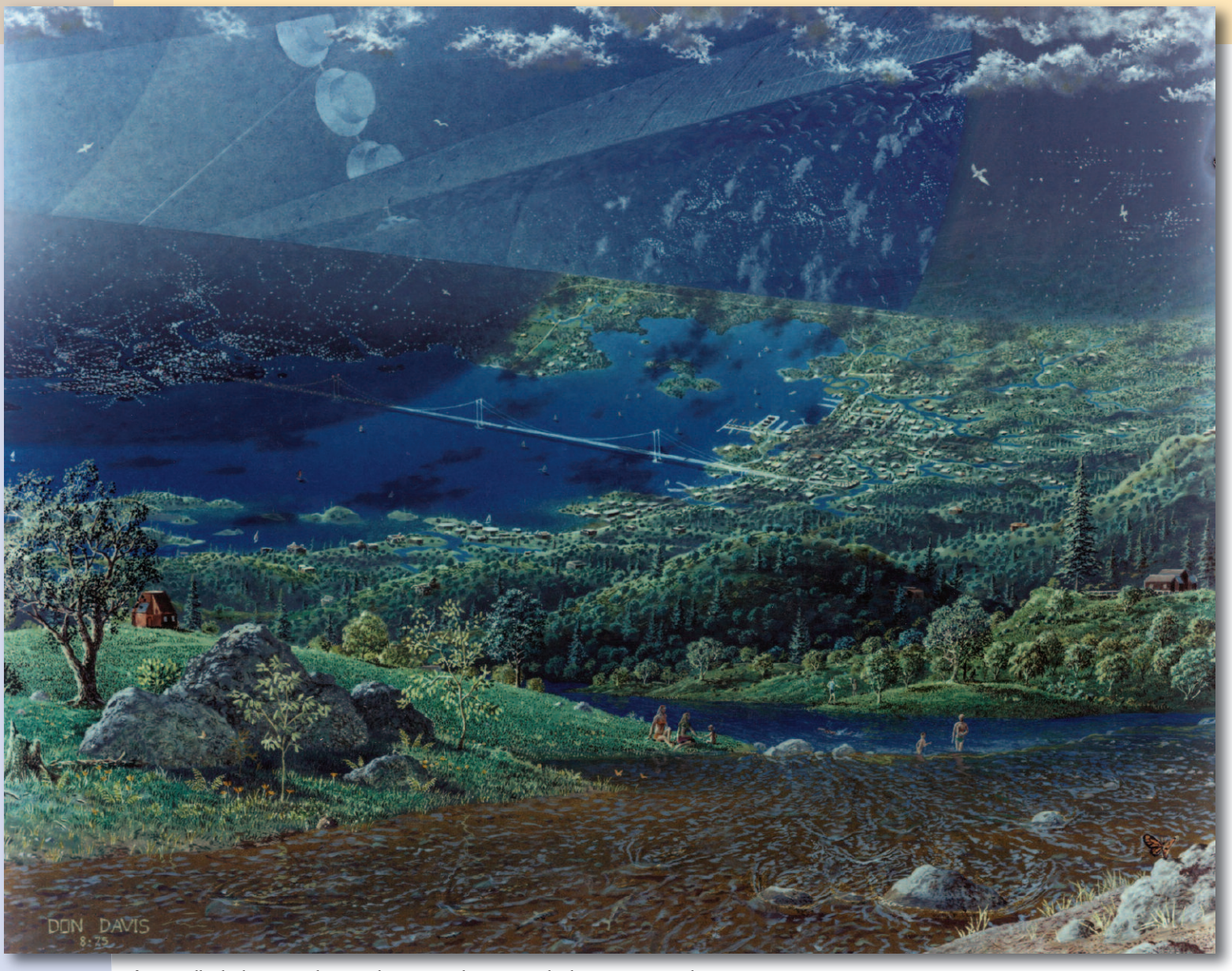
Politics and World Views

For all nay Sayers out there, I would like to point out that we have such societies already – albeit not quite as large and not self-contained – on modern aircraft carriers where over 6,000 people live together in very cramped spaces 6 months at a time.

The society on those carriers is, of course, run by strict military rules and laws and is certainly not a democracy. There are also no family members on board, and the ship doesn't have to provide for infants, teenagers and the elderly.

I think it is safe to say that on a Generation Spaceship, a successful form of government can't be a military dictatorship. From what we know of our own history, they are short lived and fail miserably when it comes to social needs. Military governing civilians usually end in riots or other catastrophic collapse sooner rather than later.

The next known form of government we have to check out for our Generation Spaceship, is a monarchy. There have been very successful monarchies throughout history here on Earth. In fact, some of the most memorable events in history have been created during monarchies. But the problem is, that the success of a monarchy depends solely on the monarch. If you get a good one, a monarchy can be extremely prosperous. But if the pendulum swings the other way and you get



Interior view of an O'Neill cylinder space colony, "Endcap view with suspension bridge". NASA ID number AC75-1883.
An O'Neill cylinder would consist of two counter-rotating cylinders. The cylinders would rotate in opposite directions in order to cancel out any gyroscopic effects that would otherwise make it difficult to keep them aimed toward the Sun. Each would be 5 miles (8.0 km) in diameter and 20 miles (32 km) long, connected at each end by a rod via a bearing system. They would rotate so as to provide artificial gravity via centrifugal force on their inner surfaces. [1]
Author: Donald Davis; NASA Ames Research Center; Source: Wikipedia

a bad one, a monarchy can become a bad nightmare. This is why I think a monarchy would not work either.
What about democracy? As the German author Theodor Fontane would say: "This is a wide field!" The ancient Greek concept of democracy has existed for a long time throughout human history and was executed, more or less, successfully. Some of the great success stories have been democracies, but there have also been some amazing failures. Especially in Western societies, we tend to glorify the word 'democracy' and automatically associate something positive with it. In reality, democracy is something that is really difficult to achieve as World politics show us, and would it be better if we replace it with the word equality, because I think that is what most people mean if they say democracy.
That being said, I think that we don't have a form of 'democracy' on the Planet, at the moment, that would work on a Generation Spaceship, as there are very, very few democracies in the World that feature true equality among all people that live in it.
To me, this elusive 'true equality' would be necessary for the society of a Generation Spaceship.

Religion and Ethics

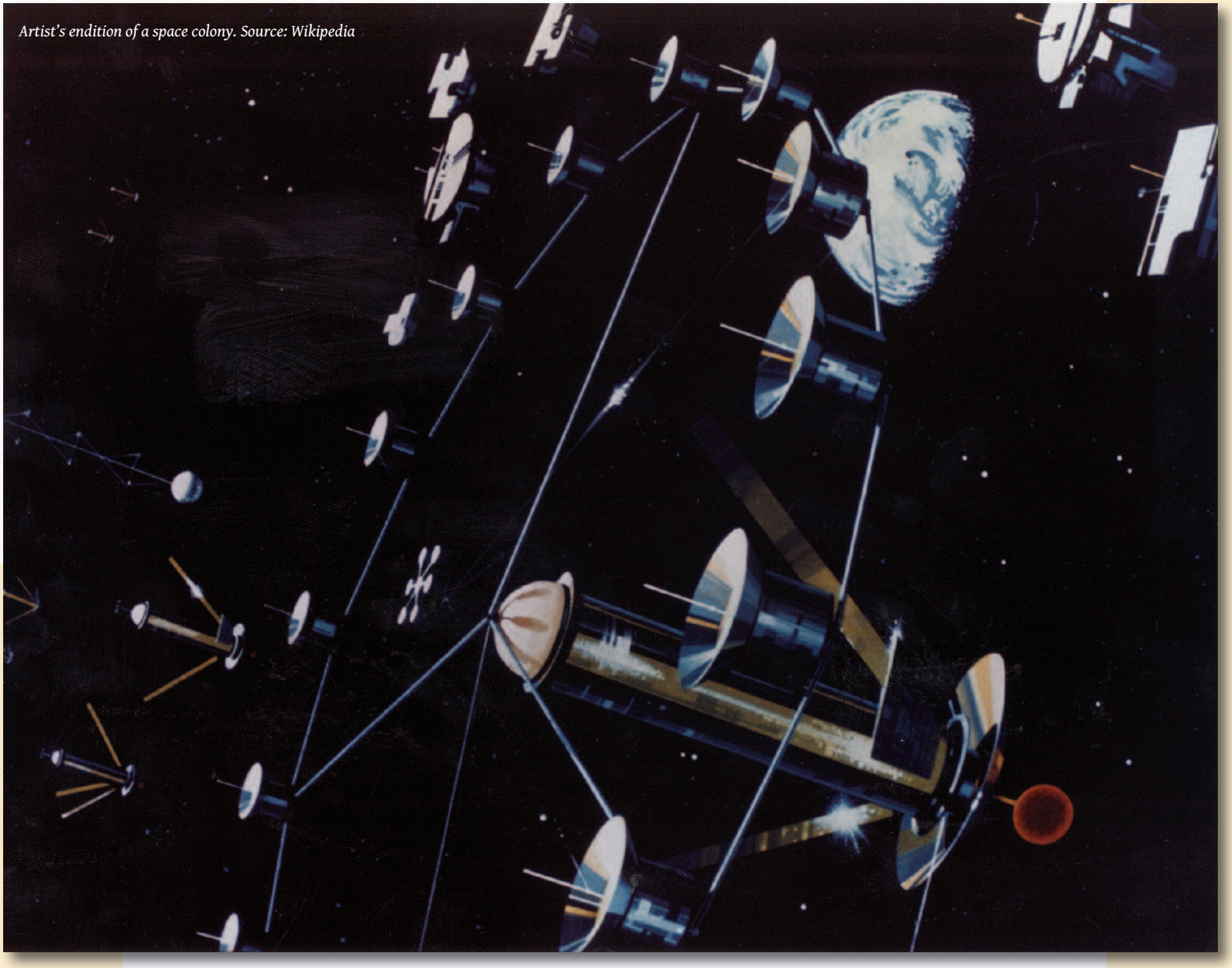
Oh my! Where do I start? This is dangerous territory, so I'll try to tread lightly. Religion was, is and always will be a huge part of our lives. Even if atheists do not want to hear about this, religion defines us as a

species. Ethics – and be they just rudimentary – derive out of religion in one form or another. As we know all too well from history and the present, whenever different religions – or better, belief systems – get together, there are potential problems. That's why societies which have to integrate different religions, have to 'boil down' their rules and regulations to a 'common denominator', usually called 'Ethics' to make it work. These 'common denominators' can be considered as the basics of intelligent life living together.

I think one can safely assume that a Space faring society abides by these rules (don't steal, don't kill, etc.) at a minimum, just like pretty much any modern society here on Earth in the grand scheme of things.

We can also assume that at the beginning of such an epic voyage, a society would avoid bringing religiously fanatic individuals and would start with a 'moderate' crew, which would, in turn, raise their kids with 'moderate' and open minded views. Of course, one could never predict what happens during such a voyage, which might take hundreds of years.

A lot of the critics that have a negative outlook on the viability of Generation Spaceships point out the two above problems (Politics and World views and Religion and Ethics) as the biggest stumbling blocks for such an undertaking. And indeed, one could come up with numerous scenarios where and when a Generation Spaceship would fail. In a worst case scenario, the inhabitants of the ship would destroy each other and the ship. While catastrophic for the people on board, on a cosmological scale, the only consequence would be that the ship simply wouldn't reach its destination.



Artist's endition of a space colony. Source: Wikipedia

While the movie "Elysium" is certainly not Oscar worthy, the visualizations of a Generation Spaceship is among the best ever created. For this reason alone it is worth watching it, especially if you are interested in the subject. [3]

But while the critics always seem to see the glass half empty, I tend to see it half full. As I said in Part One of this series [6], humanity (the only society we know for sure, after all) is still here, despite, wars, pestilence and all religious differences.

All who are inclined to see the glass as half full, I would like to engage you in a thought experiment and ask the question, "What would a society look like? – or better – What attributes would a society have to have at a minimum, if they build a Generation Spaceship that successfully reaches its destination?"

- Medicine: This society would have advanced medical knowledge down to the basic level of DNA and its manipulation. DNA research would have helped this society to cure many diseases and would have helped with other "problems". One of those would certainly be a slowdown of the aging process or a prolonged lifespan through medical advances.
- Science and Technology: This society would have made great progress with technology in pretty much every aspect of scientific endeavors as we know them today. The simple fact that this society can build and operate a Generation Spaceship shows the level of technological sophistication. I would like to emphasize, though, that although this technology might be much more advanced compared to what we use today, it would not be 'like magic', but in the realms of our technological understanding. Much like a modern day computer would surprise a technician from the 1930s for a little bit, but after a while this technician would understand the principles quite well.
- Religion and Ethics: This society would have found a balance between religious believes, science and technology. It would be foolish to assume, that this society is free of conflict, but over the Millennia, it would have learned to emphasize the basic rules for intelligent beings living together.
- A society of explorers on a Generation Spaceship would have set out with a common goal: The exploration/colonization of a planet far from their home world. This would surely create a unique bond within the group, especially if this group's journey would last several hundred years or more.
- Without a doubt, this society would have faced 'tough decisions' along the way. It is, therefore, possible that this society would have learned to make decisions that other societies in different situations (on a stationary planet, for example) would consider "hard" or, maybe, even "unethical" by certain standards.

This article will be continued in a later Issue of Paleoseti Magazine.

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[1]O'Neill, Gerard K. (1977). The High Frontier: Human Colonies in Space. New York: William Morrow & Company.

[2] http://en.wikipedia.org/wiki/O%27Neill_cylinder

[3] Elysium, 2013 Tristar Pictures

[4] Interstellar, 2014 Paramount Pictures/Warner Brothers

[5] Ascension, 4 Part Miniseries, 2014 Syfy, CBC Television Co., Ltd.

[6] Paleoseti Magazine, Issue 1,Spring 2014

The Secret of Guadalupe
A Technological Artifact?

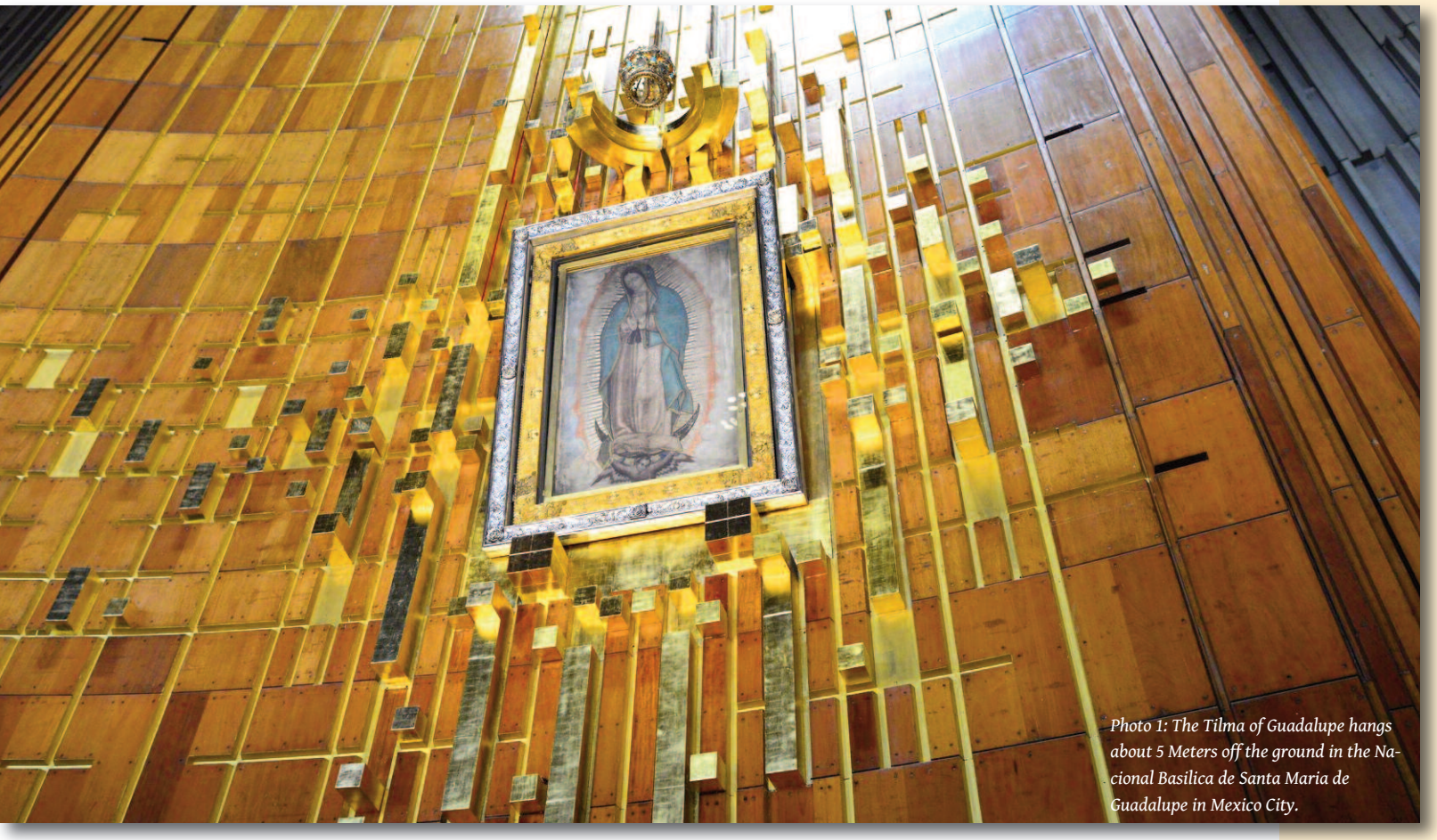


Photo 1: The Tilma of Guadalupe hangs about 5 Meters off the ground in the Nacional Basilica de Santa Maria de Guadalupe in Mexico City.

Article by Herbert Eisengruber

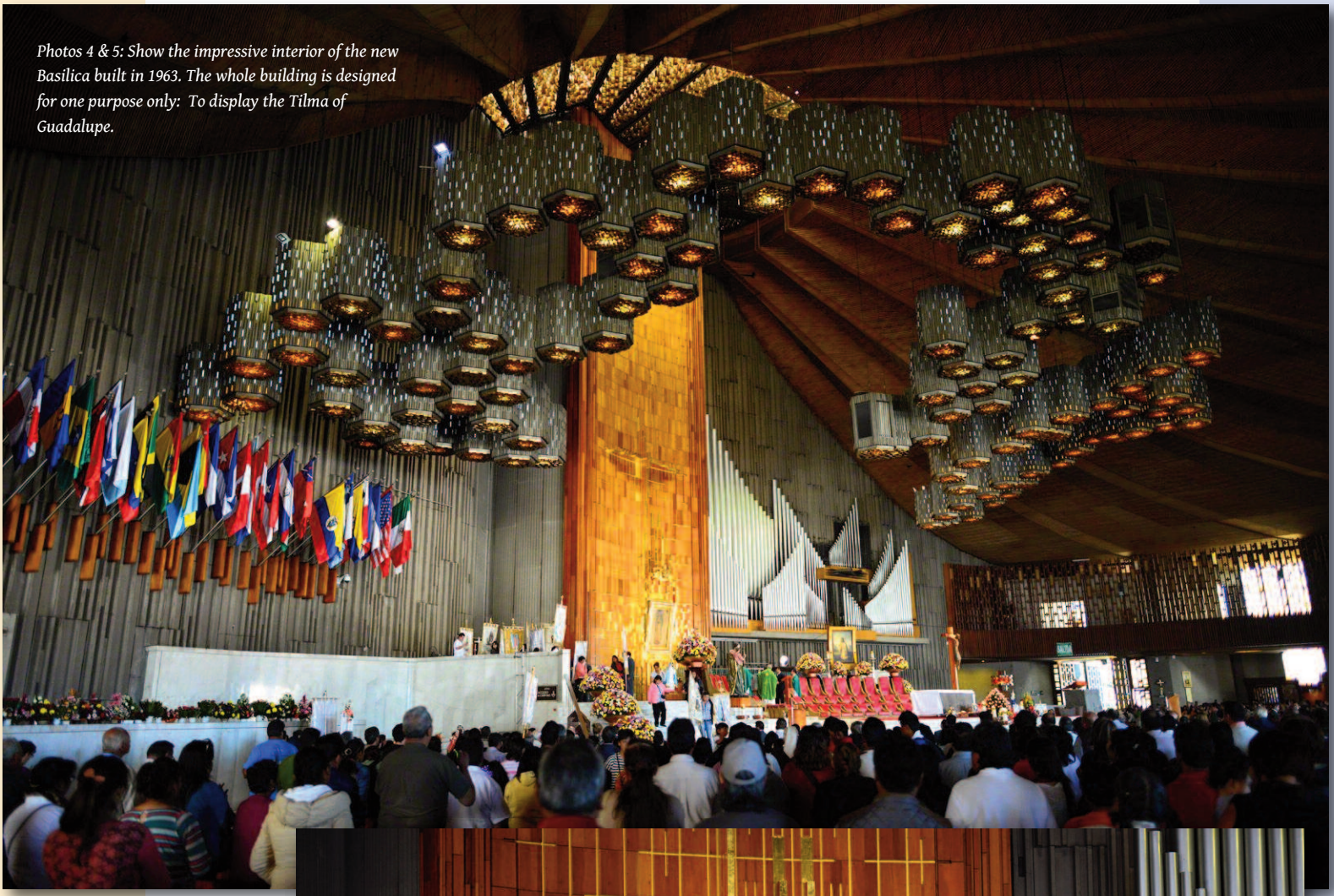
In the year 1531, something extraordinary happened in what we now call Mexico City. Back then the World was very different and the area was nowhere near as densely populated as it is today. It was mostly inhabited by the Aztec people, but Spaniards already established themselves as the major ruling force. Christianity also started to push back the indigenous religions, and quite a few of the Aztecs were already deeply involved in the Christian faith. One of those "converted" was Juan Diego, a simple, hard-working and faithful man. Taking care of his uncle, he lived about 25km away from what is now the core of Mexico City, which, in turn, was built on the capital of the Aztec empire. Juan Diego walked to the town often. According to his own account, one day he heard strange music and a voice coming from a little hill called the Tepeyac. He followed the strange sounds and was all of a sudden confronted with a strange image of what he believed to be the Holy Virgin Mary hovering over the rocks. He described the image as

Photo 2 (top) and 3 (bottom right): Shows the old and the new Basilicas. The older building couldn't handle the millions of visitors anymore. It is slowly sinking into the ground, like so many buildings on the sandy grounds of Mexico City.

"brilliant" [3,4], "heavenly" and of utmost beauty. The Apparition spoke to him and instructed him to deliver a message to the Bishop of Mexico City: She wanted a church built on this very spot. Juan Diego was naturally very reluctant to fulfill this request. How should he, a simple man with an indigenous background, talk to the – back then, Almighty – Bishop, let alone "instruct" him to build a church? But the Apparition – which interacted with him and answered questions and requests - was firm in her request, so he did as he was told. He went to the Bishop in Mexico City to deliver the message. He had to wait for hours on end to get an audience and, as expected, the Bishop didn't believe a word he said. On the second day, the Apparition appeared at the same spot. She asked Juan Diego if he successfully delivered the message. Which alone is strange. If the Apparition is supernatural, shouldn't she already know that Juan Diego was not successful?

Juan Diego told her what happened. She instructed him to be insistent and try again. Very reluctantly, he accepted. Again, Juan Diego had to wait hours before he got an audience with the Bishop, and again, the Bishop didn't believe what he said. He was surprised by the man's insistence, though, and told him that in order to believe the story he would need some kind of sign from "heaven", some kind of miracle.

Photos 4 & 5: Show the impressive interior of the new Basilica built in 1963. The whole building is designed for one purpose only: To display the Tilma of Guadalupe.



Juan Diego left a bit embarrassed. How should he deliver a message to the Holy Virgin Mary, that the Bishop doesn't believe her story? What if that would anger her? He couldn't risk that.

The next day, he took a slightly different route on his way to the city, which wouldn't lead him directly to the spot where he met the Apparition twice before. He was embarrassed and didn't want to meet her. But the Apparition was not fooled that easily. She "chased him down" and stopped him on his little detour, where Juan Diego told her – embarrassed– the story of his second meeting with the Bishop. She guided him back to the Tepyac, the little hill where they met twice before. She instructed him to climb the hill, where he would find a bunch of flowers. She told him to collect them in his Tilma (a piece of clothing com-

mon at the time, which was worn as a coat, a bit like a Roman toga). She also instructed him that it was very important to not open his Tilma with the flowers until he gets an audience with the Bishop. Then and only then was he to open the Tilma and let the flowers fall out. Juan Diego was very bewildered, as he knew no flowers where growing on the Tepeyac. But he did as he was instructed and to his surprise he found – as described – wonderful flowers. He mentioned in the story, which he later wrote down, how wonderful the flowers looked and smelled.

He picked up the flowers, put them in his Tilma and made his way to the Bishop. Again, he had to wait several hours for an audience. The Bishop

Top (Photo 6): The 'Tilma of Guadalupe' in full color. This image was taken by the author from the audience in the Basilica de Santa Maria de Guadalupe and is software corrected for distortions and brightness. No other corrections have been made.

Left (Photo 7): This tiny medallion resides in a quiet corner in the 'Museo de Templo Mayor' in the heart of Mexico City. It is one of the oldest known depictions of the Tilma and proves that the angel on the bottom of the Tilma is not original, but was an addition later on. An interesting fact is that the Tilma is approximately life sized.

Photos 8 (top) and 9 (right): A similar textile as the Tilma of Guadalupe is displayed in the Anthropology Museum of Mexico City. Fibers are made from the Agave cactus plant and usually lasts only 30-40 years at best. The Tilma is now 483 years old. Was it treated with an unknown compound to last this long, and did this compound have other properties as well?

was very intrigued by Juan Diego's insistence and invited him in. As the story tells us, there were several people present in the room, when Juan Diego entered. As instructed, Juan Diego opened his Tilma, and the flowers fell on the ground. Now the 'miracle' happened. As soon as the flowers left the Tilma, an image started to appear. The same image that is still visible to this day and can be seen in the Nacional Basilica de Santa Maria de Guadalupe in Mexico City and is now one of the most holy pilgrimage sites in the World.

What happened to Juan Diego is not unique in history. We know of many similar cases, especially in Europe, some of which became famous and – ultimately – sites for pilgrimages. The most well-known is certainly Fatima in Portugal where 3 children had sightings of the Virgin Mary.

But this is another very complex story and not part of this article.

Whenever religious beliefs are involved, it gets difficult to do any type of research, for the simple fact that emotions are high. While 'non-believers' and skeptics tend to dismiss everything as fabricated, fake and 'unscientific', religious believers do not want to hear anything from the 'science side' of things as they think this is all coming directly from the Divine and, therefore, doesn't need any further explanation.

The truth - in my opinion – is, like so often, somewhere in the middle. What is so interesting in the "Virgin of Guadalupe" case, is the fact that something tangible was left behind. We have a clear artifact, which can be observed by everybody who would like to see it. This is different from other cases like this where we mainly have to rely on reports of eyewitnesses.

Of course, during the last 500 years or so, many people thought the same way, and the Tilma was subject of intense scrutiny. Many excellent publications about the Guadalupe case and the Tilma have been written over the years, and it is almost impossible to compress all findings and present them in the form of a limited magazine article.

But let me "boil" the most important findings down to a short list:

1. The Tilma is made from a relatively rough fabric, which is derived from the Agave plant. This fabric was very common around the time, as it was cheap and easy to produce. Similar fabrics can be seen in various museums in Mexico City. The important

Photo 10: On top of the Tepeyac mountain is this spring. At this spot, as folklore has it, Juan Diego saw the apparition of the Virgin of Guadalupe for the first time. Today, millions of pilgrims come up here to pray. Also, according to folklore, the spring appeared after the apparition took place. I consider this not accurate. There are signs of an ancient Aztec temple up here, and most likely this place was worshiped long before the apparitions took place.

thing to mention is that those fabrics only last a maximum of 40-50 years at best. The Tilma dates from, at least, 1531 (maybe even older as Juan Diego used it before the incident) and is, therefore, almost 500 years old. It shows no sign of decay. Furthermore, during the centuries, the Tilma was the object of great admiration and was displayed without any physical protection for over 400 years. Candles and incense have been burned right next to it. Acid was accidentally spilled on it, and it survived a fire as well as a bomb attack! Yet, the fabric is fine and in good condition. What's more, the colors on the image are bright and lively and also show no sign of decay.

2. According to the 500 year old story, the image on the Tilma just appeared "out of thin air" without being painted. Therefore, the image has been examined for brush strokes many times with more or less sophisticated equipment. The result was always the same: No brush strokes have been found other than repairs and some additions to the image that have been made throughout the centuries. The original image, like the face of the woman, shows no sign of brush strokes or even paint residues.
3. Analyses of the surface of the image have yielded strange results. The image doesn't really show any signs of paint. Specialists from Kodak concluded, in the 1960s, that the image has more so "the characteristic of a photograph than a painting" [1,3]. The image was also photographed in the infrared spectrum during that time. Infrared photography is commonly undertaken on paintings as it usually reveals hidden paint, brush and pencil strokes. None of those things have been found
4. In 1979, Dr. Aste Tonsmann, while working at IBM, examined the image in great detail and came to an incredible result: He enlarged the face of the image and found detailed reflections in the eyes of the female figure. The reflections show anatomically correct images of people and scenes, which were present during the moment the image appeared on the Tilma. These reflections are so tiny, that it would have been impossible for an artist to draw them on such a rough fabric, let alone, anatomically correct. Dr. Aste Tonsmann's findings were published in a book [1], which stirred up quite a bit of interest among people interested in the Tilma of Guadalupe.

For me, the last two findings were of special interest. Being a photographer and involved in many forms of photography, image editing, development and digital manipulation for over 25 years, the remote chance that the image could be something like a photograph from the year 1531, captured me. Not only would that be proof that at least something technical happened, at a time where this would definitely not have been available to any culture on the planet, but also something tangible, which we can examine further. Also, the fact that the artifact has been on public display, makes it something really special. There are quite a few controversial artifacts in the World, which could be attributed to an extraterrestrial contact, but those are usually under lock and key, otherwise inaccessible, or simply lost.

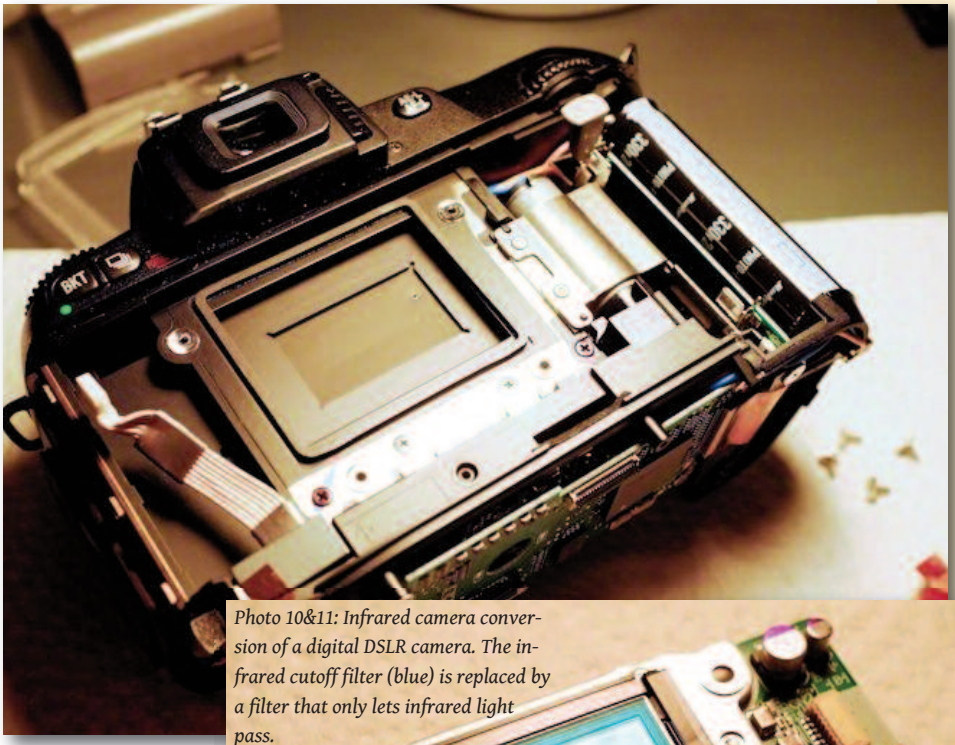
I have also been generally interested in certain apparitions of the Virgin Mary for a long time, as I think there is a strong technical aspect to them that can be explained scientifically.

In 2005, I visited the Tilma of Guadalupe for the first time, and I got a good orientation of how it is displayed to the public. Since the 1970s, the Tilma has been on display in its current "home" the new Nacional Basilica de Santa Maria de Guadalupe. This is a very modern building that can accommodate several thousand people at once, out of the steady stream of millions of devoted pilgrims, who visit every year to pray here. The image is framed and hangs behind the altar for everyone to see. The church hosts mass in ten minute intervals, and there is a constant stream of people in prayer. It is possible to take photos here, but in the main church one needs a good telephoto lens in order to get a detailed shot of the image. The subdued lighting in the church doesn't make it easy to get detailed shots. Tripods are not allowed. It is possible to get pretty close to the image. Just behind the altar, there are a series of three moving walkways on which the visitor can be transported back and forth about five meters underneath the image. This allows a closer look, albeit at an angle, which is not always the best, as reflections from lights above can be seen on the glass that covers the image.

Infrared and near Infrared seeing and photography

One aspect of apparitions of the Virgin Mary, which has always been of special interest to me, was that some "chosen" people could see the apparition(s), while others didn't seem to be able to. To critics, this often means only one thing: The apparitions are fake or at least hallucinations of certain people with extremely religious world views and/or backgrounds. They argue that this alone is proof that there is no scientific merit to the claims.

The people who see the apparitions on the other hand are absolutely convinced that what they see is real. During the investigation of the Fatima incident(s), several investigators came to the conclusion that none of



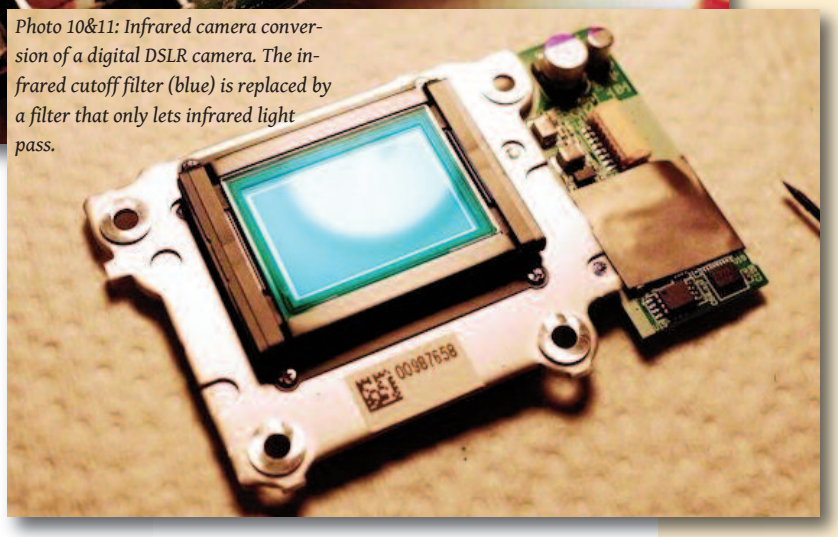


Photo 10&11: Infrared camera conversion of a digital DSLR camera. The infrared cutoff filter (blue) is replaced by a filter that only lets infrared light pass.

Photo 12

Photo 13

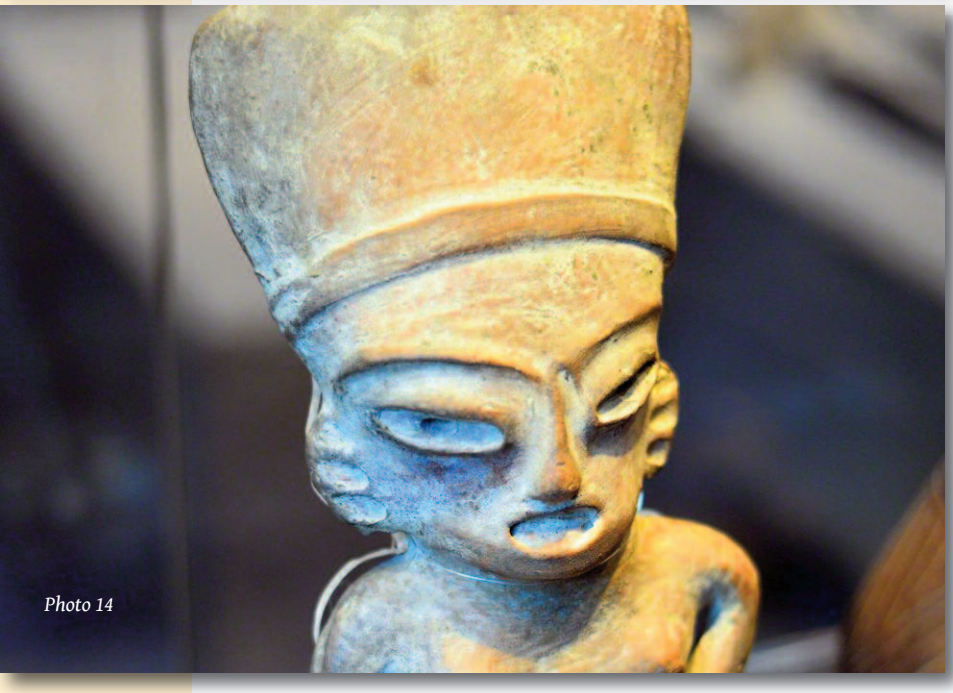


Photo 14

the children who saw the apparitions were lying. Analyses of the faces and eye movements of the "seers" (some of them in unison!) have shown that they see real events. What is going on?

When I was about six years old, I drove my parents crazy. My room was on the ground level while my parents watched TV on the first floor. After I had to go to bed, my parents watched TV. As soon as they turned on the TV, it emitted a high pitched noise that drove my young ears crazy. I wasn't able to sleep. Of course, my frequent attempts to go up and telling them to turn down the TV were dismissed, because – obviously – a six year old wants any reason, not to go to bed. Now, from a science perspective we know that over time and with age, the human ear loses the ability to hear certain frequencies, hence children hear more than adults.

What if the same is true for sight? What if certain people can see a slightly different spectrum then others? Biology is not a black and white kind of deal. Some people don't get sick while thousands around them in the same environment do. Usain Bolt can run the 100m in 9.3 seconds, while I certainly can't. Don't we all have the same legs?

So quite a few years back, in the early 2000s, I brought just this thought to a forum, which critically deals with alternative archaeology. My hypothesis: Certain people's sight ranges slightly into the infrared, or near infrared spectrum. Not much, but enough so they can see things others might not be able to. Are the apparitions caused by a projection of a hologram of some sort, projected at a wavelength just near the infrared spectrum, so only selected people can see it? Is this phenomenon used by – most likely extraterrestrial – beings to deliver "messages"? Are the "seers" carefully picked beforehand, because their vision is slightly different from others? Is this "physical abnormality" of some individuals the reason that those "seers" are coming from all walks of life - the poor, the rich, kids, and

people with or without religious backgrounds?
If one thinks about it, it would be an ingenious method to deliver information without a complete revelation, if that is the plan.
My hypothesis was greeted with more or less ridicule back then. From, "Nobody can see into the infrared spectrum – this is "preposterous"!", to, "without scientific backing of those claims, this is not worth anything...", were the answers.
Time is on the side of Ancient Astronaut Theorists. "Speculated" technologies and hypothesis from yesterday are the reality of today. Infrared photography was always a specialized field of photography and has been around for a long time. During the days of film, special infrared film was needed to capture images in the infrared spectrum. These films were expensive, very finicky to handle (you could only load them in the camera in complete darkness), and the ISO values of those films didn't allow good photography in dark places. Infrared photography forces the photographer to re-think as focus shifts, and the flare behavior of lenses change dramatically.
In general, digital cameras changed photography, but infrared photography is one field, which it truly revolutionized. Although still only pursued by – comparatively – a handful of photographers, infrared photography can yield interesting results.
Every digital camera can be converted to an infrared camera. Sensors are sensitive to much more than the visible light. But infrared red light would cause a regular image to look strange, that's why camera manufacturers have to put a filter in front of the sensor, which eliminates it from the photo. If one takes this filter out, the sensor is sensitive to the full spectrum of light. On the other hand, if a filter is placed in front of the sensor that filters out the visible light and only leaves a certain wavelength of infrared light to fall onto the sensor, an infrared camera is born. Those filters are available for different wavelengths.
For my research, I'm interested in the wavelengths of 700nm-1000nm, which is the transition between the visible spectrum and infrared. Sometimes this is also referred to as near infrared. Most humans can see wavelengths in the red up to 700nm. That's why I modified a DSLR camera with a 720nm filter. I'm convinced that if my hypothesis is correct, the technology for those "apparitions", uses wavelengths just above the visible red spectrum.
In 2009, a paper was published stating that under certain conditions the human vision can be extended to a slightly broader range up to about 1000nm [2]. And in controlled laboratory tests with lasers, it has been shown, without a doubt, that the human eye can see into the infrared spectrum.
In one internet forum dealing with optics, I came across an interesting thread. A father was approached by his 10 year old son, telling him that in a dark room he could see "the little light" on the TV's infrared remote control flashing. Nobody else in the family, but the little boy, could see it in the darkness. After some tests it was clear that the boy could see the infrared light flicker when a button was pressed. Other members in the forum tested this in their families, and a few select people (especially younger family members) were able to see the infrared light on their remotes. It's sometimes the simplest of "experiments" that prove or disprove something, and this is one of those cases. Everybody can try it at home.
Consumer infrared devices work in the range from 800-950nm, so just in the area that is interesting for my hypothesis.
In the forum, the find was more or less considered a curious oddity, but for me this is an important piece to the puzzle.
In January 2015, my wife and I returned to Mexico City to take some images of the Tilma of Guadalupe including (near) infrared images with the above mentioned equipment. What we found was – well, surprising.
But in order for a better understanding, we have to do a little "side excursion":
What is not often mentioned in articles about the Tilma, is the fact that the Tepeyac – the little hill the apparition took place – was worshiped by the Aztecs before 1531. Holy places like these all over the World have a tendency to "change hands" from one culture to the next. That's why modern churches are often built on ancient pagan remains. But once a place is considered Holy and worshiped as the Tepeyac is now, archaeological excavations are pretty much impossible. But I think that if a detailed archaeological examination of the hill would take place, a rich history over thousands of years would surface.

In one of the next issues of PaleoSeti Magazine, we will have a closer look at a strange cult worldwide, the cult of skull deformations. For now I only want to mention, that the ancient cultures of Mexico (Teotihuacan, Maya, Aztecs, Olmec, etc.) were filled with depictions of strange beings with elongated heads. Chosen children and adults alike had to go through excruciating pain and endure skull deformations so they would look like a certain "ideal". It has long been a great source of discussion why the ancients all over the world did this. But like I said, we will talk about this in more detail in a future issue. For now, I want to take you through a - very short – stroll of the Anthropological Museum in Mexico City, which features an outstanding collection that will keep the visitor busy for weeks. Here - throughout the ancient cultures of Mexico – one can see a common theme of people being depicted through various means (carvings, paintings, etc.) with elongated heads and big, very elongated eyes. These depictions do not really reflect the indigenous people of the areas, as you can see in photos 12-14. Of course, similar imagery is not only contained to Mexico, but also appears throughout the rest of the World.

Back to the Tilma of Guadalupe. In the literature of scientific studies on the Tilma, it shows that infrared images where used mainly to determine if hidden under-paintings or brush and pencil strokes could be found. It seems that nobody paid any attention to the edges of the Tilma, the parts that have not been included in the image. If this image is indeed some type of photograph, it would have – like a modern camera without an infrared filter today – picked up a certain wavelength in the infrared spectrum. Also, a photograph will pick up whatever is in front of the lens.

The Theory – And a Surprising Find

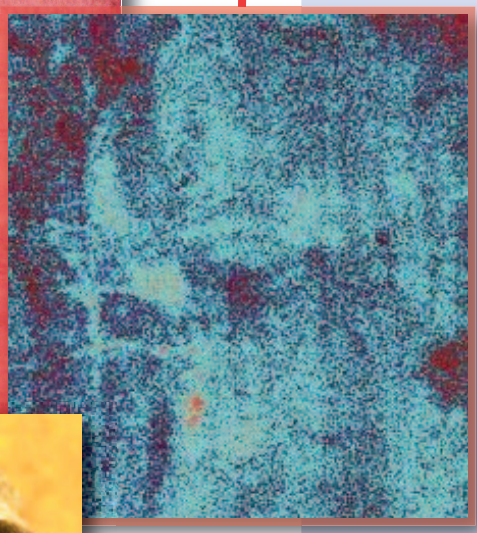
Let's assume for a second that the following happened. I know it sounds like science fiction, but stick with me:

- An extraterrestrial group is interested in creating a 'miracle' to 'push society in a certain direction'. The 'miracle' has to be understood by the locals as such. It has to be out of the local's technical expertise, but something relatively 'low tech' so "the chosen one" (Juan Diego) can perform it.
- It is decided to stick to the near infrared projection technology, as it worked great before. (Remember, some people can see it, some can't). Maybe this technology has been successfully used for hundreds or even thousands of years before.
- While he sleeps, the Tilma of Juan Diego is treated with some kind of compound, which makes it susceptible to near infrared light. This compound is only triggered by a certain chemical. Once in touch with this chemical, the compound reacts and makes the Tilma basically a photosensitive and infrared light sensitive surface. You guessed it, the chemical to trigger the compound is contained in the 'flowers' (whatever they were) Juan Diego has to collect in his Tilma. That is also the reason he gets strict instructions, not to open the Tilma before he is in front of the Bishop.
- The whole process can be imagined a bit like a Polaroid image (if you remember those), which comes out of the camera and slowly develops in front of your eyes.
- Now it gets a bit "Star Trek"-like: In the room where the Bishop held his audiences, the crew of ETs set-up an infrared projector of some sort, the kind used to project the 'apparitions'. This projector works in the range of 700-800nm, the same range of light the now activated chemical compound on Tilma reacts to. The operator of the projector sits behind some kind of cloak or force-field that shifts the image even further into the infrared spectrum. This is necessary in order for him/her not to show up in the final image on the Tilma. Are you still with me? I know, this is a hard pill to swallow. But you came this far, you might as well hang on a little while longer...
- Juan Diego opens his Tilma, the 'flowers' fall out, and the chemical reaction has begun. The projected near infrared image is captured and develops on the Tilma, indeed a bit like a Polaroid instant image. The image is essentially an advanced infrared photograph. That's why you can see the finest detail – like the reflections in the eyes of the woman - in the photograph.
- Now it becomes really strange. For hundreds of years, the image is probed, tested and examined. It's touched, burned, bombed. Infrared images are taken and examined to see if brush strokes can be detected within the image. Nothing special shows up in them, because the image on the Tilma already IS an in-

Left: The Tilma of Guadalupe in 720nm infrared. Just outside the painting this unbelievable image appears.

Below: Is this the image of the 'operator' that projects the actual image? I personally guarantee the authenticity of this photo. A digital RAW negative is available.

Down Below: The blueish image is an enhanced version of the enlargement, to bring out more features.



frared photo... until you check out the Tilma around its borders and edges outside the painting with 720nm infrared camera: There the secret hides in 'plain sight':

Can you see the 'operator' of the projector? Are you spooked, yet? Don't be! If I'm right, this is all technology we can explain, used for a 'good cause'. While sophisticated, the technology used here had to be 'downgraded' in order to be used and understood by

Left: A 1500 year old carved 'college' displayed in the Anthropology Museum of Mexico City.

non-technical people. Therefore, it wasn't flawless. The flaw here is that the photographic compound the Tilma was treated with picked up infrared signatures into a slightly higher wavelength. It would be interesting to see if a camera with a stronger infrared filter would pick up a more distinct image. But that's for another visit to Mexico City.

Is this one of the same beings depicted in so many carvings and paintings in the Anthropology Museum of Mexico City and other sites around the World? Or am I just seeing things, like shapes in a cloud as critics certainly will argue?

Is it that photographic compound the Tilma was treated with, which makes it last unusually long?

If you look closer at the image on the Tilma, you will notice that it distinctly lacks the color green -something typical for colored infrared images-, and another indication that we are looking at a sophisticated infrared photo from 1531. Photographers who do a lot of infrared photography will immediately notice the distinct color scheme on the Tilma of Guadalupe, which is consistent with modern infrared photography.

If I'm correct and the Tilma of Guadalupe is really an ancient infrared image, created by ancient astronauts, the question arises: Why would ETs go through such great length to create all this?

I think the answer lies right in the demand of the apparition: "Build me a church right here on this spot." Did the ETs know from their own history that once a church was built on a certain spot, a huge cult would likely evolve around it? A holy site that will be a site of pilgrimage for many generations. Let's think about that rationally. How would you protect a certain site, in order to hide something for example? Wouldn't it be best to hide it in plain sight, but making sure to appeal to religious believes, so it won't be touched by scientific endeavor prematurely?

Today the Tepeyac hill here is a holy site of pilgrimage for millions of believers. Every research done here, every excavation and every archaeological dig has to go through the watchful eyes of the religious officials. And those officials – no matter what religion or confession – are known to be conservative and protectionist in their world views.

Is it possible, that within the Tepeyac Hill something of great importance is hidden? Something, that shouldn't be discovered by accident or prematurely. To me this is would be an ingenious plan. With relatively little effort, the ETs would have achieved that the site is being guarded and protected for many generations. They knew that there is nothing stronger and more "emotional" - and durable - than religious beliefs and the cults and rituals surrounding them.

If this is the case, it is to assume that this "secret" is so important that the ETs had to guard it not just for immediate intrusion in 1531 but for future generations as well. They were smart enough to take more advanced civilizations like ours into account. And it worked! The Tepeyac is pretty much the only place in Mexico City that was not significantly altered throughout the centuries.

I would like to state, that the infrared image or any other images taken by me in any of my articles are not manipulated or altered other than regular contrast enhancements and color corrections. I think this is important as there are thousands of images published on the internet which are fakes. I personally guarantee the authenticity of all my images.

PS: For the technically interested readers some data of the equipment used to take the infrared image::
Camera: Nikon D70, 6.1 megapixels
Infrared filter: Kolari Vision 720nm
Lens: Nikon Micro Nikkor 105mm f2.8 VR
Aperture: f2.8
Exposure Time: 1/80s
ISO: 640

[1] Dr. Tonsmann, Aste; "El Secreto de sus Ojos", 1979
[2] Dash, Madhab Chandra; Dash, Satya Prakash (2009). Fundamentals Of Ecology 3E. Tata McGraw-Hill Education.
[3] Fischinger, Lars A. "Das Wunder von Guadalupe" (The miracle of Guadalupe), German language, 2007 "Die Silberschnur" Publishing
[4] Nican Mopohua. Original Text to the Tilma: http://pages.ucsd.edu/~dkjordan/nahuatl/nican/NicanMopohua.html

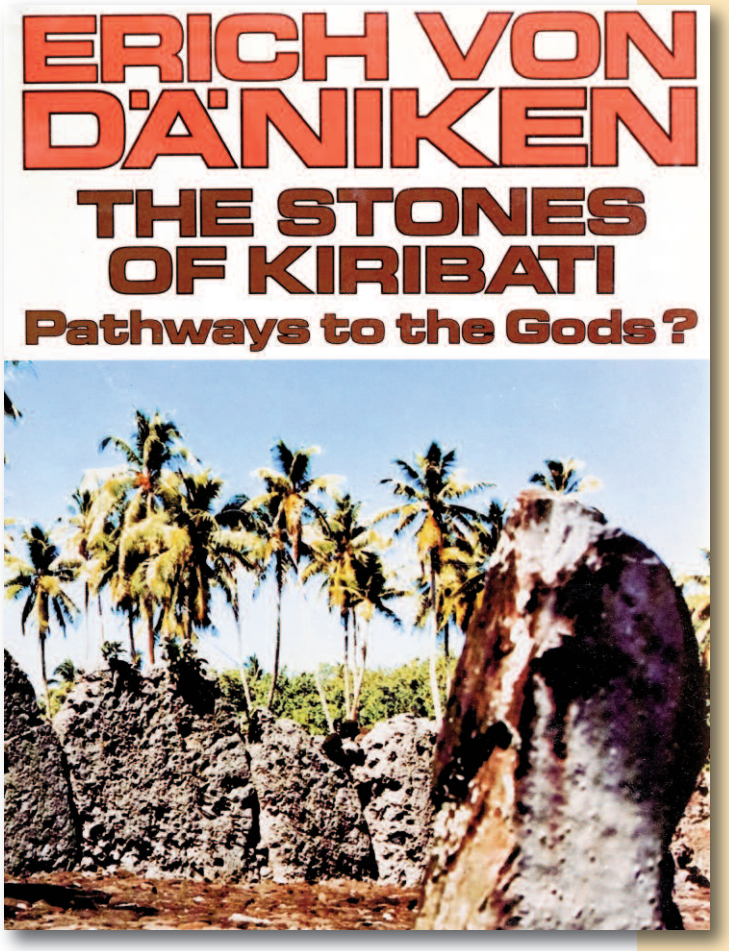
Further Reading:
http://infallible-catholic.blogspot.ca/2012/04/miraculous-image-of-our-lady-of.html

Book & Film Recommendations

In every issue, we are going to suggest book and/or film titles that are of interest to the PaleoSeti or Lost Civilization Theories.

Erich von Däniken

The Stones of Kiribati - Pathways to the Gods?



In this issue I would like to present to you my favorite book. It's an older, out of print publication, but you can find used copies from time to time on Amazon, Ebay and other used books venues. The other reason I would like to present this book is Erich von Daeniken's 80th birthday this year.

"Pathways to the Gods - The Stones of Kiribati" was the English title of this little gem, which is a very sloppy translation from the much shorter German title "Reise nach Kiribati" which properly translated means "A trip to Kiribati". The reason I like this book so much is not great findings or exceptional research presented by Erich von Daeniken. On the contrary, he talks about many set backs and cul-du-sacs which he encountered during his research. The tremendous appeal this book has for me is that it is research and adventure in its purest form. It's also Erich von Daeniken at his best. Honest, open minded, thought provoking, ahead of his time, controversial and – most of all – original. He tells you stories about places nobody else would, especially not at the time the book was written. To me, the late 1970s up until about the mid 1990s were Erich von Daeniken's "golden years", with his best works and this book is the "kick start" of those "golden years". It's a shame that some of his books in this time frame never got translated into English.

"The Stones of Kiribati" tells us some travel and research accounts of the famous Swiss author. The book focuses mainly on two story lines. One is the trip to the tiny islands of Kiribati where he follows some leads about ancient astronauts he got from an elderly missionary worker on these Islands out in the Pacific. The other story line is a vehicle based expedition Erich von Daeniken mounted to India and the disputed region of Kashmir between India and Pakistan. Both stories are pure adventure with an "ancient astronaut background", and are well told.

One has to realize this all happened before the Internet, at a time when information was harder to come by, and when people still relied on snail mail and paperwork to get things done. There was no Google, with all its maps, photos and information, no email and no internet forums to get information. For younger readers, this book would be a great source of information on how research was done "back then". This book is not only for people interested in the Ancient Astronaut theory. It's also for anybody captivated by travel and adventure stories.

The book was recently re-released as an audio-book and is also available for Kindle E-Book readers on Amazon.

Highly recommended!

Missunderstood technology?
Biohazard suits in the past.

Article by Herbert Eisengruber

Cults and rituals that are found in ancient cultures all over the world and are similar despite huge distances between them are of special interest to me. Especially cultures which established archaeologists say had no contact with each other.

One of those rituals and cults is a strange one and usually puts a big smile on modern time observers' faces. If you look only superficially there doesn't seem to be much mystery to this cult, but on closer examination, it looks a bit different.

Photo 1. "Venus of Willendorf"
Source: Wikipedia Commons; Author: Matthias Kabel

In 1908, near the Austrian town of Willendorf, archaeologists discovered some figurines which are among the oldest depictions of human beings ever found. They are more than 25,000 years old and depict rather obese, nude females. One of the figurines became famous under the name of "Venus of Willendorf" [Photo 1]. The term "Venus" derived from the Renaissance where it was used to show an ideal body type of an era. Problem solved?

Not quite!

The figurines have one peculiar feature (next to the body being shown as obese): While the body shape is done in intricate detail, the face is usually completely without features. We know just by looking at the figurines that the artist(s) would have been perfectly capable of showing the face in just as much detail. But it is obvious that the artist(s) specifically chose not to do so.

If we go back 25,000 years, societies were much different compared to today. In our modern world, obesity is commonly found, especially in western cultures in which fast food and a lack of exercise are contributing factors. In fact, obesity has become such a big part of our society that we don't think twice about it if we see those old figurines in museums.

If anything, modern onlookers get a giggle out of them. "Aha, they liked big girls back then..."While there is certainly some truth to the above sentence that obesity might have been considered beautiful, the question remains: Why?

As mentioned above, in our modern world we have no problem finding obesity. Our lifestyle and food choices contribute significantly to this. Many of our foods are processed, loaded with sodium (which its easy availability we take for granted), preservatives, and last but not least, the lack of exercise contribute to our society's obesity problems.

But how did that look 25,000 years ago? We have to think back to a time long before the last Ice Age, a time we know very little about. What we do know, is that the society back then was that of hunter/gatherers.

These societies are not especially known for their plentiful food supplies and over-the-top superfoods* with plenty of nutritional values. Chocolate milk and cookies, cheeseburgers and other fattening goodies were not known back then.

That's why hunter/gatherer societies have to be very efficient with their foods.

Food preservation was limited to drying fruits and drying (jerking) and smoking meats. Everything else had to be consumed swiftly.

** Superfoods: The Oxford Dictionary definition states a superfood is "a nutrient-rich food considered to be especially beneficial for health and well-being"*

Like in hunter/gatherer societies nowadays, food is always at a premium. Hunting was hard work and dangerous. If we look at the few hunter/gatherer cultures that are still left today, obesity is certainly not a problem.
One explanation could be that obese people – especially women – were considered "something special" in those societies and were especially "made" as depicted in the excellent movie "Quest for fire" from 1981. But even then, with the foods available at the time, it would not have been an easy task to "make" someone obese. Of course, there were certainly individuals with a tendency to gain weight more readily than others. Also, certain cultures seem to show higher percentages of heavier set individuals compared to others in the world. Indigenous populations of Polynesia for example. This certainly has to do with food sources that are more easily accessible. To obtain food on ever-green tropical islands is certainly easier as in the tundra which is snow covered 5 months a year.
But this does not explain why those individuals were considered "special" or "god like". What triggered this "cult" or the obsession with obesity? Was it that humans have a tendency to strive for the unusual, the unobtainable? This is certainly possible, as it could be argued, that nowadays many people see it the other way around. Just look at the cover of magazines for the "high society"; everybody is trying to be skinny.
But I would like to offer a different explanation as "the cult of the obese", as I call it, was not only present in ancient Europe, but can be found in ancient cultures all over the world.
First, I want to show you what I mean by "worldwide cult of the obese". As I said above, the oldest depiction of this is the Venus of Willendorf.
But many variations of the same theme exist, like in Ecuador [Photos 2&3] and Japan [Photos 4&5].
The Ecuadorian figurines are very interesting as they show a very strange body anatomy. You see that the shoulders, arms and legs are shown extremely large, while the mid-section of the body is relatively normal. Another strange feature is the elongated head (we will talk about that it looks like it is wearing a helmet Cu-

Photo 2

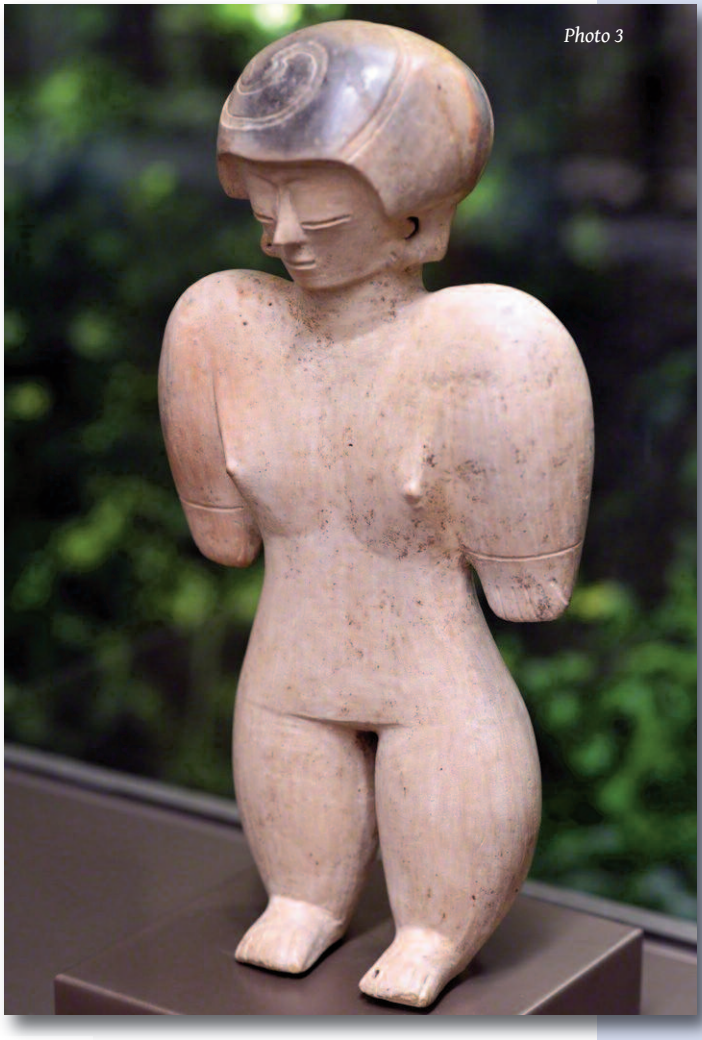


Photo 3

Photo 4: Dogu Figurine from Japan
Source Wikipedia Commons. Author: World imaging

Photo 5:
Source Wikipedia Commons. Author: PHG

rious are also the slit like eyes that lack pupils. I want to draw your attention once again to the enormous shoulders and "slit eyes" on the Ecuadorian figurines and compare them to the famous Dogu figurines from Japan [Photos 4&5].

The Dogu figurines are well known in PaleoSeti research. Those amazing figurines are probably the finest depictions of misinterpreted technology. Even if you are not an Ancient Astronaut theorist you can see the very technical looking suits and helmets.

In the past, the suits have been interpreted by many PaleoSeti researchers as space suits of extraterrestrials. But there is a logical problem with this interpretation. Here on Earth, you don't really need spacesuits such as astronauts are using during extravehicular activities. Also, ancient texts tell us that "the 'gods' created us in their likeness", and speak of the 'gods' interacting with humans in a way that really contradict the cumbersome looking suits depicted by the Dogu figurines.

If they were not space suits, what were they? Diving suits? If you look at the Dogu figurines above, they, indeed, look a bit like an old fashioned diving suit from the 1930s. But even our technological standard from today exceed these cumbersome things by far and we can assume that extraterrestrial visitors would have been at least of our current technical standards.

So what do the figurines depict, you might ask, and what does it have to do with "the cult of the obese"?

Five years ago, I was tired of doing the same thing over and over in my day job, and I decided a career change was in order. My wife had been working in a medical laboratory for many years and I thought this would be an interesting venue to pursue. During this change, I had to learn about the different PPE (Personal Protective Equipment) that are available to staff working in environments with bio-hazardous materials. There are several levels of PPE ranging from simple gowns, gloves and safety goggles to full body bio-hazard suits. The highest level of protection is the so called Level 4 containment suit. These bio-hazard suits have to be pressurized with positive air pressure. This means they are inflated for the simple reason that if some-

Photo 6

Photo 7

Photo 8

Samples of pressurized Biohazard suits. Top left and bottom right courtesy: Honeywell safety products
Top left courtesy: gazette.net

thing punctures the suit, air streams out of the hole and microbes can't enter it. [Photos 6-8 show examples of Level 4 containment suits.]

Please note, that because of human anatomy the section around the shoulders and arms look especially big and inflated, just like we see in the ancient figurines from Ecuador and Japan.

Why would extraterrestrial visitors wear bio-hazard suits? I think this answer is obvious. The worst threat for anybody visiting a new biological environment are microorganisms that the body has no defense for. We know from history that isolated Native American populations, for example, had no immunity for diseases that were brought from Europe. The small pox pandemic nearly annihilated entire tribes.

One would assume that anybody who visits a different planet would proceed with utmost caution before conclusive research can be done to make sure the environment is safe to work and live in. New crew members arriving for the first time on the planet would be quarantined first, and a bio-hazard suit is the best method for this.

The design of an effective bio-hazard suit is pretty much determined by its purpose. So if you want the best security possible, you HAVE to pressurize the suit. That's true now and will most likely be the case for future models.

So, what does all of that have to do with the "cult of the obese" as I outlined above? Imagine you live in the Stone Age and have not the slightest idea of what a bio-hazard suit is. How does the above photos 6-8 look to you? Especially if you only see those "beings" from far away. They would indeed look like overweight humans. The natives would certainly have realized that these beings are not from here as they would have used strange, unknown tools and equipment. But the most important trait of the beings would have been their physical appearance. Later, when the strangers had left already, a cult developed, and the people wanted to look and act like those 'gods' they had witnessed. The 'gods' were big and bulky, so now that was considered beautiful.

Photo 9: Misunderstood technology suits from Africa, now in the Metropolitan Museum of Art in New York

Photo 10 unknown photographer

Of course all cultures show some variations on how they imitated their 'gods', their suits and technology. Variants on misinterpreted bio-hazard suits like this can be found in Africa [Photo 9], and examples can be seen in the Metropolitan Museum of Art in New York. They are much lesser known than their South American counterparts from Brazil. There, deep in the rain forest, the tribe of the Kayapo celebrate a yearly festival of their god 'Bep Kororoti'. This was often discussed in the Ancient Astronaut literature and is, therefore, found many times if you do a Google search. Bep Kororoti gained the public's attention after the 1973 documentary movie from Germany 'Chariots of the Gods' [1] that was made following the book of the same name by Erich von Daeniken.

In Photo 10, you can see an early depiction of Bep Kororoti from 1952. In reality, all of the depictions around the globe are a variation of the same theme. They all look slightly different, of course, as the individual cultural influences went into them. But I'm convinced that they all have the same source.

If we continue this thought process, we can assume that if bio-hazard suits were used in certain areas of the world, lesser protective equipment was sufficient for others. This would be similar to modern biological testing facilities where several stages of Personal Protective Equipment (PPE) is used.

In El Baul, Guatemala, a strange stele was found during archaeological excavations. In his book "The Stones of Kiribati", Erich von Daniken [2] first presented it to the public. The carving on this stele shows a strange scene: A person is standing over another that is lying down. In its hands, this figure holds two round objects. The most interesting part of this carving is the head area of the figure. The person wears a helmet that the artist carved in the shape of a jaguar. You can clearly see the snout. In front of the snout, you can see what looks like a flame or smoke coming out. It's clear that it is a helmet as the eye and the beginning of the nose of the person is visible

Photo 11: Photo by George & Eve DeLange http://www.delange.org/Baul1/Baul1.htm

through the round hole of the helmet. The most curious thing is the hose that runs from the helmet to a box which the figure wears on its back.

For archaeologists, this stele is nothing else, but the depiction of a Mayan ball player. The Maya had a ritualistic ball game where the loser often faced death. Archaeology says, the ball player depicted was victorious - hence standing - over the other player lying down. The player was crowned with a Jaguar mask, and the box on his back is a depiction of a Opossum. But I think we have to look closer, and see the carving with technical eyes. My wife and I work in a medical laboratory which detects all kinds of pathogens that are a threat to Public Health.

Some of these pathogens are highly infectious, and, of course, we have to protect ourselves with state-of-the-art Personal Protective Equipment. Photo 13 shows such equipment worn during a regular work day. You see the protective hood on the head (the 'helmet') that is connected with a flexible hose to an air-purifying unit that can be worn on the hips as shown, or the back if the person stands up. The air-purifier re-circulates the air and cleans it with a filter. There are different models of this filtration system available and some feature an outlet valve for air in the front, just like modern gas masks have.

I would like to point out the incredible similarity of the modern equipment and the technology that has been depicted on the ancient Maya Stele from Guatemala.

I would also like to draw your attention to the flame-like carving on the stele above in photos 11&12. There is also a very simple technical explanation for it. Some devices produce condensation during a humidifying process. This could happen because of a significant difference in humidity or - as everybody knows during

the winter months - temperature. This effect is seen even in warm temperatures - as can be seen in modern household humidifiers. To me it's pretty clear that the above stele is one of the best examples of misunderstood technology. The artist carved exactly what he saw, remembered or what was described to him, in amazing detail and precision; if we look at the ancient stele with modern eyes, it makes sense.

Or maybe we go with the Opossum...? You decide!

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[1] "Chariots of the Gods", Director Harald Reinl; English version 1972 by Sun Classic Pictures

[2] Däniken, Erich von; "The Stones of Kiribati", Souvenir Press 1982

Baloon ride over Teotihuacan. Photo by Beth Eisengruber

Feedback wanted!

PaleoSeti Magazine wants your feedback. Tell us what you liked and what you didn't like about this issue. We are open to constructive critizism.

Contribute

Would you like to contribute to PaleoSeti Magazine? No problem. Get in touch with us with the email provided in the Masthead on page 2, and tell us a short overview of what your contribution or article will be about. Currently we can't pay any fees for submitted articles that are published in PaleoSeti Magazine, but that might change in the future. Your article should have a clear connection to archaeology, the Ancient Astronaut or Lost Civilization Theories.

Webpage

Please check out our website at www.paleoseti.com for more background information and much more PaleoSeti research. www.paleoseti.com is in its 15th online year and one of the longest running websites dealing with the Ancient Astronaut Theory.

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